

NOVEMBER 2021

THE WORLD OF INTERIORS

EXCES DE SCANDALE

Restored Paris mansion of
'the naughtiest woman in France'

PLY FULL Victorian coach house
transformed with wit and wood

VISIT...

LANZAROTE
Caliente.COM



LV Volt Fine Jewellery Collection



LOUIS VUITTON

LOEWE



Gillian Anderson with the Amazona
by Juergen Teller in London



CASA LOEWE London
41 – 42 New Bond street

loewe.com



Let your
imagination fly

LORI WEITZNER
for SAMUEL & SONS



Design Centre Chelsea Harbour | London SW10 0XE | Tel 020 7351 5153 | samuelandsons.com

CONTENTS

NOVEMBER 2021



COVER That 'in tents' feeling – Neoclassicism à la Napoleon greets one at Hôtel de Bourrienne, where frisky Fortunée Hamelin had lovers on guy ropes, it seems. Can we canvass your opinion on page 132? Photograph: Guillaume de Laubier

20 ANTENNAE

What's new in style, decoration and design, chosen by Nathalie Wilson

33 ANTENNAE ROUNDUP

Our selection of the best mirrors

40 VEE-SIGN DESIGNS

These zigzag fabrics will make you go to and fro. Miranda Sinclair gestures at a solution

49 BOOKS

Reading on art, architecture and design

SUBSCRIPTIONS AND BACK ISSUES Receive 12 issues delivered direct to your home address. Call 01858 438815 or fax 01858 461739. Alternatively, you can visit us at www.worldofinteriors.co.uk

Periodicals postage paid at Rahway, NJ. Postmaster: Send address corrections to 'The World of Interiors' c/o Mercury Airfreight International Ltd Inc, 2323 Randolph Avenue, Avenel NJ 07001, 'The World of Interiors' (ISSN 0264-083X) is published monthly. Vol 40, no 11, total 470

56 GOLD STANDARDS

These floor-standing lamps are worthy of column inches. Max Egger has the byline

64 SERIOUS PURSUITS

Auctions, antique fairs and diverting activities

66 THE COMPLEAT DANGLER

Taking the bait of Milan's finest furniture, Jessica Hayns succumbs hook, line and sinker

80 NETWORK

Merchandise and events worldwide

82 ADDRESS BOOK

Suppliers in this issue

150 INSPIRATION

How to recreate some of the design effects in this issue, by Gareth Wyn Davies

154 EXHIBITION DIARY

Heartsick Sickert, killing cousins, walkabout world, plus Charlotte Edwards's listings

176 JOURNAL OF AN INDEX

INVESTIGATOR Blood and back-biting brew in a book historian's bibliographic blockbuster

INTERIORS

94 LITTLE FEAT

Josef Frank's Swedish wife led the Austrian to the resort of Falsterbo, where he designed five seaside summer houses, small in size but big in ambition, as Marie-France Boyer reports

102 ARTHUR'S SEAT

From its soaring studio ceilings to its Oriental props, Arthur Mitchell's frozen-in-time artist's house in Chelsea is Wilde-ly bohemian, writes Julian Gordon Mitchell

114 A STABLE CLAD

Two married architects have side-saddled the burden of domesticating a Victorian coach house one of them grew up next door to. As for tasks, it was horses for courses, finds Kate Jacobs

122 GOLD RETRIEVERS

Transforming a mishmash of a farmhouse, Retrouvius's designer Maria Speake has given base materials a new lustre for life – alchemy that's plain for all to see, says Cosmo Brockway

132 HOW VERY FORTUNÉE

Salacious stories swirled round the stylish Paris *hôtel* of Caribbean-born Mme Hamelin. And now its Pompeian interiors have been restored to their pomp, learns Philippe Seulliet

142 CLOCHE ENCOUNTERS

Two specialist couture craftsmen ardently collect dying handcrafts, from quilling to lacework, and display them in their Paris flat. Marie-France Boyer sews up the interview

ART & ANTIQUES

24 THE FUNKY GIBBONS

In Grinling's tercentenary, virtuoso carver Hugh Wedderburn puts a smile on clients' faces with his limewood corsages and boyish boutonnieres. Katie Puckrik's chipper too

110 VISION EXCESS

Two 17th-century jewel-encrusted pairs of spectacles, with diamond and emerald lenses respectively, are up for auction. All the focus is on Mughal royalty, says Ben Cartwright

FROM THE ARCHIVE

84 RENISHAW RENOWNED

The Sitwells have been sitting pretty at their oasis in industrial Derbyshire for 400 years. Sir Reresby Sitwell offers clippings from the family tree. First published: March 2001



ARTERIOS



CELEBRATING **30** Years

OPENING SOON

WINTER ART & ANTIQUES FAIR

OLYMPIA LONDON

2 – 7 NOVEMBER 2020

PRIVATE PREVIEW 1 NOVEMBER

Over 70 specialist dealers will present an outstanding array of pieces from the modern and eclectic, to the traditional and classic, offering extraordinary choice for creating stylish interiors and inspiring collections.

Plan your visit & book tickets at
olympia-art-antiques.com

Every piece for sale is vetted by experts to ensure you can buy with confidence.

THE WORLD OF INTERIORS

VOGUE HOUSE HANOVER SQUARE LONDON W1S 1JU TEL 020 7499 9080

EDITOR Rupert Thomas

CREATIVE DIRECTOR Jessica Hayns

ART DIRECTOR Mark Lazenby

DEPUTY EDITOR Nathalie Wilson

ASSOCIATE EDITOR, PARIS Marie-France Boyer

FINE ARTS & FEATURES EDITOR Charlotte Edwards

SENIOR EDITORIAL STYLISTS Miranda Sinclair
Max Egger

CHIEF SUB-EDITOR Damian Thompson
SUB-EDITOR/
INSPIRATION EDITOR Gareth Wyn Davies

ART EDITORS Simon Witham
Liam Stevens

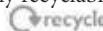
EDITOR'S PA/
SERIOUS PURSUITS EDITOR Ariadne Fletcher

FOUNDING EDITOR Min Hogg

PRODUCTION DIRECTOR Sarah Jenson
COMMERCIAL PRODUCTION MANAGER Xenia Dilnot
SENIOR PRODUCTION CONTROLLER Helen Crouch
SENIOR PRODUCTION CO-ORDINATOR/
DIGITAL PRODUCTION CONTROLLER Lucy Zini
COMMERCIAL, PAPER & DISPLAY
PRODUCTION CONTROLLER Martin MacMillan

CIRCULATION DIRECTOR Richard Kingerlee
NEWSTRADE MARKETING MANAGER Olivia Streatfield

SUBSCRIPTION Patrick Foilleret (Director)
Anthea Denning (Creative Design Manager)
Lucy Rogers-Coltman, Brittany
Mills (Direct Marketing Managers)
Emma Murphy (Subscriptions and
Events Assistant)
Alan Paterson (Database Insight and
Marketing Manager)
Claudia Long (Assistant Promotions and
Marketing Manager)
US SUBSCRIPTION SALES The World of Interiors, Freepost PO Box 37861,
Boone, Iowa 50037-2861 (Tel: 888-737-9456.
E-mail: theworldofinteriors@subscription.co.uk)

THE WORLD OF INTERIORS (ISSN 0264-083X) is published monthly by The Condé Nast Publications Ltd, Vogue House, 1 Hanover Square, London W1S 1JU. Telephone 020 7499 9080. © 2021. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited. Printed in the UK by Walstead Roche. Colour origination by Williams Lea. Distributed by Frontline, Midgate House, Peterborough, Cambs PE1 1TN, United Kingdom (tel: 01733 555161). 'The World of Interiors' is a registered trademark belonging to The Condé Nast Publications Ltd. Subscription rates include delivery and digital editions. Full rates are £59.88 for one year in the UK, £119 for the rest of the world. To place your order call +44 (0)1858 438819. Special offers and exclusive promotions are published in this issue or online at worldofinteriors.co.uk. To manage your subscription log onto www.magazineboutique.co.uk/solo. For enquiries, email worldofinteriors@subscription.co.uk. US DISTRIBUTION: The World of Interiors, ISSN 0264-083X (USPS 104) is published monthly by Condé Nast, Vogue House, Hanover Square, London W1S 1JU, UK. US distribution: The US annual subscription price is \$137. Airfreight and mailing in the USA by agent named World Container Inc, 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA. Periodicals postage paid at Brooklyn, NY 11256. US POSTMASTER: Send address changes to The World of Interiors, World Container Inc, 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA. Subscription records are maintained at Condé Nast Britain, Subscriptions Department, Tower House, Sovereign Park, Market Harborough, LE16 9EF, UK. The paper used for this publication is based on renewable wood fibre. The wood these fibres are derived from is sourced from sustainably managed forests and controlled sources. The producing mills are EMAS registered and operate according to highest environmental and health and safety standards. This magazine is fully recyclable – please log on to www.recyclenow.com for your local recycling options for paper and board. 

BOND

STATEMENT-MAKING MODERN



ESTD. 1978

WATERWORKS

[WATERWORKS.COM](http://waterworks.com)



Opera A1



Opera A3



Opera A5

True beauty is impossible to hide.
Choose something that needs no introduction.



WILL GREEN at RON GREEN

ANTIQUÉ DEALER
rongreen.co.uk

THE WORLD OF INTERIORS

VOGUE HOUSE HANOVER SQUARE LONDON W1S 1JU TEL 020 7499 9080

PUBLISHING DIRECTOR/ CHIEF BUSINESS OFFICER HOME	Emma Redmayne
PA TO PUBLISHING DIRECTOR	Sophia Warner
LEAD COMMERCIAL DIRECTOR	Sophie Catto
ACTING LEAD COMMERCIAL DIRECTOR	Marina Connolly
COMMERCIAL DIRECTORS	Christopher Daunt, Melinda Chandler, Sayna Blackshaw
SENIOR ACCOUNT DIRECTOR/ASSOCIATE	
PUBLISHER (EUROPE)	Alexandra Bernard
SENIOR ACCOUNT DIRECTOR	Georgina Penney
ACCOUNT DIRECTORS	Lorna Clansey-Gramer, Nichole Mika, Olivia McHugh
BUSINESS MANAGER	Olivia Capaldi
ACCOUNT MANAGER	Olivia Barnes
ACTING ACCOUNT MANAGER	Rosie Campion
THE INTERIORS INDEX	Sophia Toce (Editor) Emma Becque (Account Manager)
EXECUTIVE EDITOR	Sophia Toce
PARTNERSHIPS	Joan Hecktermann (Art Director) Rebecca Gordon-Watkins (Art Editor) Freya Hill (Designer) Arta Ghanbari (Special Projects Editor) Sophia Warner (Project Co-ordinator/Event Co-ordinator)
CLASSIFIED	Shelagh Crofts (Director) Lucy Hryniewicz-Sudnik (Senior Advertisement Manager) Fiona McKeon (Senior Sales Executive/Trainer) Isabel Stuart (Sales Executive)
MEDIA RESEARCH	Jamie Rudick (Head of Research/Insight) Lauren Hays-Wheeler (Research Executive)
US ADVERTISING	Nichole Mika (Tel: 011 4420 7152 3838 E-mail: nichole.mika@condenast.co.uk)
ITALIAN OFFICE	Christopher Daunt (Associate Publisher) Cesare Fiorucci – interiors Carlo Fiorucci – interiors (Tel: +39 0362 232210 E-mail: info@fiorucci-international.com) Valentina Donini – fashion (Tel: +39 028 051422 E-mail: valentina.donini@miasrl.it)
CHIEF DIGITAL OFFICER	Simon Gresham Jones
DIGITAL COMMERCIAL DIRECTOR	Malcolm Attwells
OPERATIONS DIRECTOR	Helen Placito
EDITORIAL ADMINISTRATION & RIGHTS	Harriet Wilson (Director)
EDITORIAL BUSINESS MANAGER	Henry McNamara
CHIEF OPERATING OFFICER	Sabine Vandenbroucke
HEAD OF FINANCE	Daisy Tam
HR DIRECTOR	Hazel McIntyre
COMMUNICATIONS DIRECTOR	Emily Hallie
MANAGING DIRECTOR	Albert Read

THE WORLD OF INTERIORS is a member of the Independent Press Standards Organisation (which regulates the UK's magazine and newspaper industry). We abide by the Editors' Code of Practice [www.ipso.co.uk/editors-code-of-practice] and are committed to upholding the highest standards of journalism. If you think that we have not met those standards and want to make a complaint please see our Editorial Complaints Policy on the Contact Us page of our website, or contact us at complaints@condenast.co.uk, or by post to Complaints, Editorial Business Department, Condé Nast Publications Ltd, Vogue House, Hanover Square, London W1S 1JU. If we are unable to resolve your complaint, or if you would like more information about IPSO or the Editors' Code, ring IPSO on 0300 123 2220, or visit www.ipso.co.uk





ULLA JOHNSON

The Mulberry Collection by Smallbone

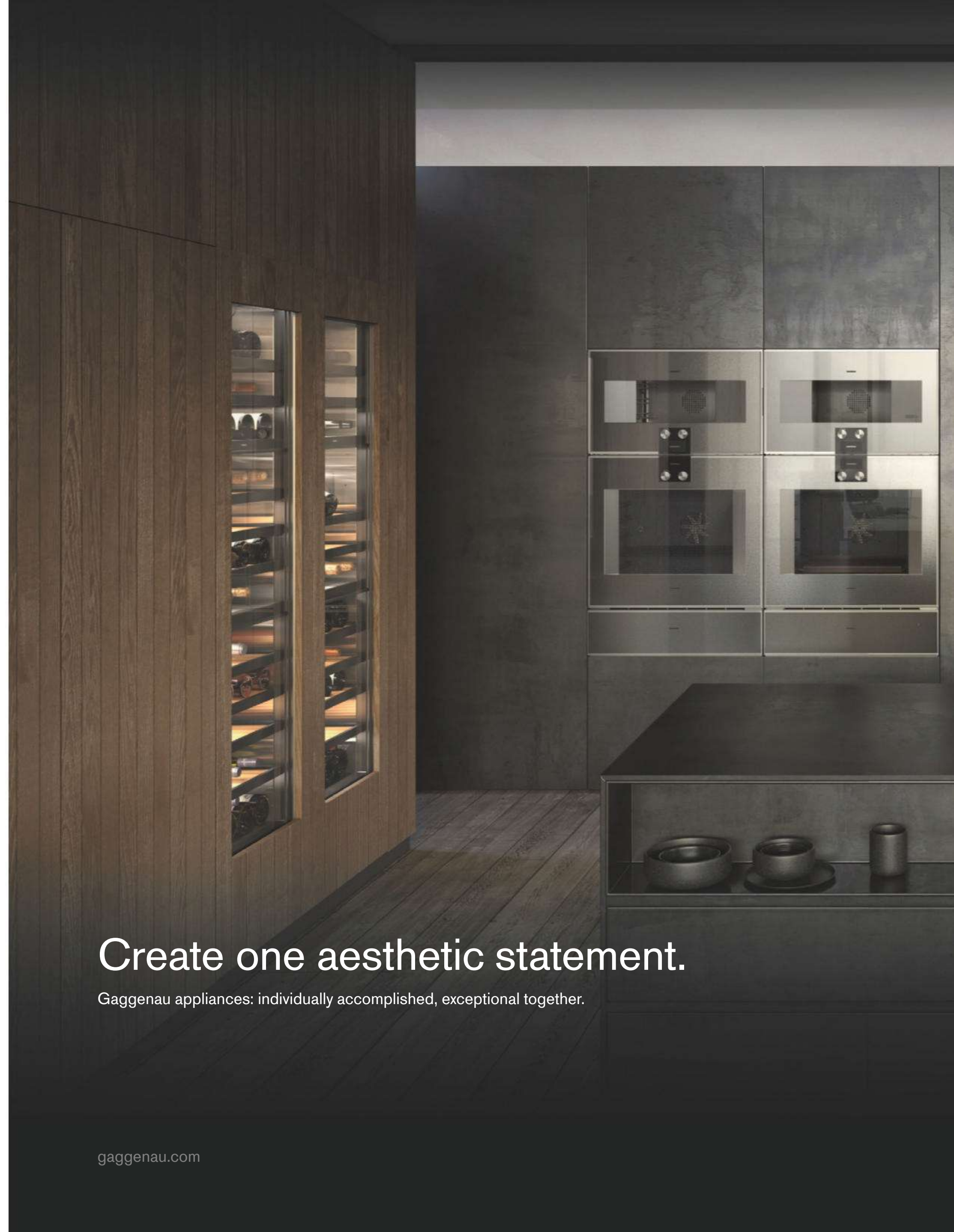


Smallbone, Luxury Pavilion, Knightsbridge, London.
15,000 sq ft of the next generation immersive retail experience.

smallbone.co.uk



SMALLBONE



Create one aesthetic statement.

Gaggenau appliances: individually accomplished, exceptional together.



The difference is Gaggenau.

GAGGENAU



STEPHEN CAVALLO

NEW YORK



BESPOKE MIRRORED INTERIORS - ARCHITECTURAL CAST GLASS MOULDINGS

www.stephencavallo.com





1

antennae

What's in the air this month, edited by Nathalie Wilson

1 Café culture: add a European touch with Devol's handmade aged-brass 'Café' curtain rail. It's available in four lengths, from 60cm to 200cm, from £80, including brackets and clips. Ring 01509 261000, or visit devolkitchens.co.uk.

2 Magnetic attraction: it's what holds the extruded metal tube housing the 'DOI' fitting's light source to the iron circle, which is suspended from a ceiling by wire. Visually and technically elegant, it was designed for Luceplan by multi award-winners Meneghello Paoletti Associati. Elements in brass, black and white can be mixed or matched; from £414. Ring 00 39 02 662421, or visit luceplan.com.

3 Twelve years after she founding Arjumand's World, Idarica Gazzoni (*WoI* Sept 2021 and Feb 2015) continues to observe life through the eyes of her fictional heroine. Shown here are two of many 1.35m-wide 'Italy' striped wallpaper panels that are digitally printed to bespoke lengths (£155 approx per m). Ring 00 39 02 7200 3515, or visit arjumandsworld.com.

4 Raise a glass to prosperity and purity: in Japan both are symbolised by the plant that inspired these high and low 'Bamboo' tumblers (£195 for two) made by third-generation *edo kiriko*, or cut-glass, master craftsman Horiguchi Kiriko. Ring Bonadea on 020 8088 2009, or visit bonadea.com.

5 Anglepoise's 'Original 1227' lamp and Patrick Gwynne's house The Homewood both came to be in the early 20th century. Apt, then, that the former should shine a light on the latter; three iterations of said fitting (from £139) are available in a new sage-green colour, with a cut of proceeds going towards restoration work at the National Trust property. Ring 01227 538038, or visit anglepoise.com.



3



2



4



5



PHOTOGRAPHY: TARAN WILKHU (LOCATION THE HOMEWOOD, 5 LEFT), © NATIONAL TRUST IMAGES/STUART COX (5 RIGHT), SIMON WITHAM (6), HARRY CROWDER (5 OVERLEAF)

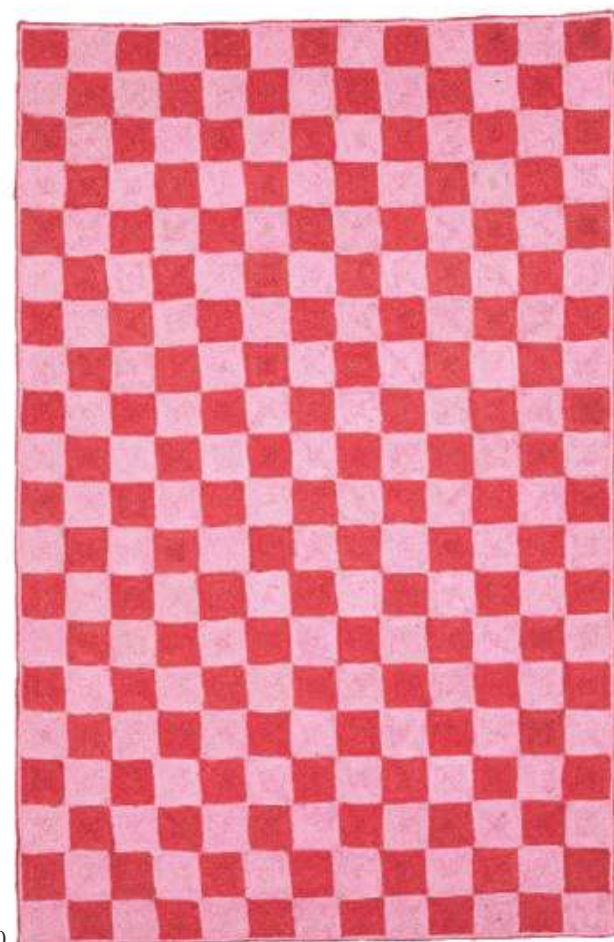
6 Patrick Baty is at pains to point out that ‘it is only when combined that they tell a Neoclassical story’. That said, the hues making up the ‘Colours from the Neoclassical Era’ to which he refers – the result of analysis of historic houses over 30 years – really are appealing in their own right; from £54 for 2.5 litres of matt emulsion. Ring 020 7352 8626, or visit papersandpaints.co.uk.

7 ‘Tavern’ table (£5,520) by name, but surely not by nature... Jamb’s piece, inspired by a William and Mary ebonised-ash model, is too special to be doused with ale. Also shown: ‘Belton’ console (£12,960), based on a 1730s one attributed to Benjamin Goodison in the Royal Collection. Ring 020 7730 2122, or visit jamb.co.uk.

8 Araceli Robledo Adams, a Sydney-based ceramic artist, trawls the planet’s waters for inspiration. Particularly appealing are (from top) her porcelain 54 × 35cm ‘Pterocladia Lucida’ (£370) and 37cm-diameter ‘Codium Harveyi’ (£310) platters, which evoke pressed herbarium specimens and 18th-century hand-coloured natural-history engravings. Ring 00 61 44 0842 2186, or visit casaadams.com.au.

9 Jack Pritchard and Wells Coates founded Isokon to create Modernist homes and furnishings – think the Lawn Road flats in Hampstead and Breuer’s ‘Long’ chair. Fast-forward 90 years and Isokon Plus has collaborated with Jasper Morrison, whose ‘Iso-lounge’ chair (from £1,500) is made from bent ply, the same material used back then. Ring 020 8533 3933, or visit isokonplus.com.

10 Who knew that Dundee and India’s histories were tied by jute? Kirsty Darby, co-founder of Tate & Darby, for one. While appreciative of its natural state, she wanted to have fun with the material. Her ‘Chequered Jute’ rugs come in three colourful combinations and four sizes, and cost from £200 for 90 × 150cm. Ring 07961 112324, or visit tateanddarby.com. ▷



antennae



1 Fangorosa takes us, via its tiles, on a journey all around Italy, 'discovering artisans and their work...'. The hexagonal cement 'Sicano Denim' finds us in Sicily, while 20cm-diameter 'Cotto Oliva Vissuta' and 'Lambro Rosato Core', which combines black and white clay, both whisk us off to Umbria; from £158 approx per sq m. Visit fangorosa.com.



2 Her *mamma's* passion for Italian wares has clearly rubbed off on Natalie Sytner; she founded the Bettina Ceramica online shop offering ceramics made by the country's artisans. There you can find this 'Gigli' jug (£75) by the third-generation Tuscan ceramicist Sara Bellini and terracotta 'basket' (£75) by Fasano Ceramiche, a family-owned Puglian affair. Not forgetting traditional hand-painted holy-water stoups from Veneto, of course. Ring 07714 221809, or visit bettinaceramica.com.



3 Like the frozen dessert from which the firm derives its name and colour palette, Sorbet Living's products are pretty mouth-watering. These Mediterranean towels are no exception and can be yours for £48 each. Ring 07703 640670, or visit sorbetliving.com.

4 Design studio Ash NYC is a master of reinvention when it comes to historic properties – and brassware too. It's taken the existing 'Highgate' range by Waterworks and updated the ceramic details with four vibrant colours; from £295 for a control-valve trim. Ring 020 7384 4000, or visit waterworks.com.



5 True to its name, Harp Studio's 1m-high × 1m-deep beech 'Campaign' sofa (from £3,000) can be dismantled for easy access and transportation. The original model was conceived for a large room at the top of a narrow staircase in a French house; it's now available in three sizes, a sofa bed and an armchair, all in a choice of four linen loose covers (from £1,200). Ring 07779 737829, or visit harp-studio.com ■



Objects for Interior life





The Stratford Gaff
A Serio-Comick-
Bombastick-Operatick
Interlude
Matt Stokes

A new play at Stratford-upon-Avon
from October 2019
For information and to book a ticket
visit www.stratford-upon-avon.org.uk

STRATFORD-UPON-AVON
THEATRE



THE FUNKY GIBBONS

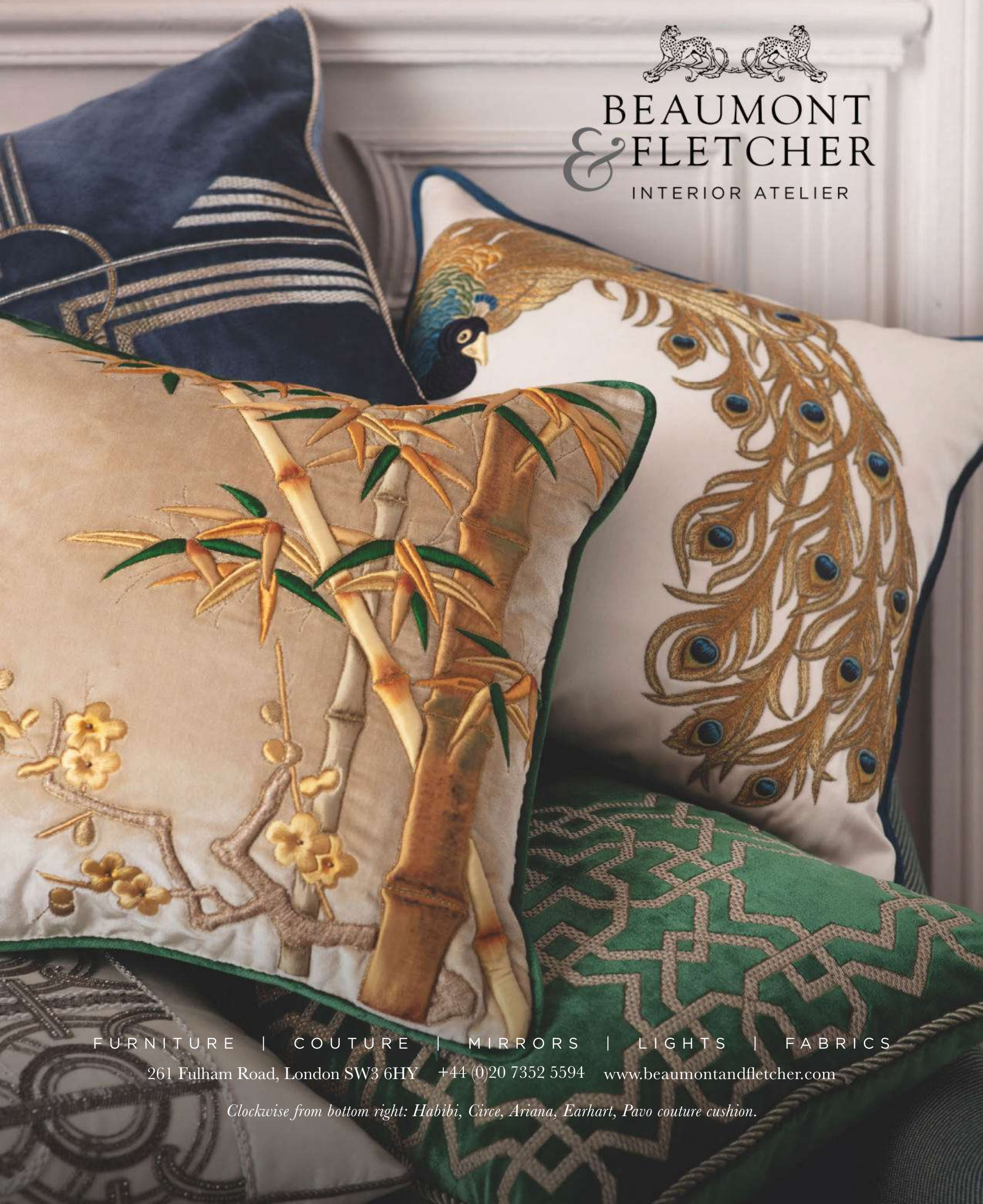
Waggish woodcarver Hugh Wedderburn found his groove when he first picked up callipers and chisels. In his hands, flora and fauna become extraordinary ‘frozen explosions’, while impish young Londoners are immortalised as putti. Marrying ancient techniques with a thoroughly modern vision, he is surely a latter-day heir to that other great maverick – Grinling Gibbons, who died 300 years ago. Text: Katie Puckrik. Photography: Antony Crolla ▸

Opposite: Hugh Wedderburn sporting one of his carved boutonnieres – ‘a way of creating a fashion accessory in wood’, he says. ‘The baroque head keeps watch while eavesdropping on conversations.’ Top: sunlight streams into the studio through a ragtag row of saplings in yogurt pots, including oak grown from Greenwich acorns ‘going back to Henry VIII and Elizabeth I and the parent trees’



BEAUMONT & FLETCHER

INTERIOR ATELIER



FURNITURE | COUTURE | MIRRORS | LIGHTS | FABRICS

261 Fulham Road, London SW3 6HY +44 (0)20 7352 5594 www.beaumontandfletcher.com

Clockwise from bottom right: Habibi, Circe, Ariana, Earhart, Pavo couture cushion.



I FIRST ‘discovered’ master woodcarver Hugh Wedderburn during a lockdown walk through London. In the hurly-burly of Borough, its roads askew, old abutting new, I turned down a street and pondered why there was a beautifully patinated wooden shop front amid the neon parade of pizza joints and Chinese takeaways. Drawn to the anomaly of this old-world wonder, I peered through the window to see a weathered figure in a leather apron at a bench, chisel in hand, surrounded by exquisite creations of his making: putti, plumes and brambly roses, all miraculously coaxed from wood. He flashed me a peace sign, and before I could scuttle off like the mortified snoop I was, he stepped to the door for a chat at his ‘actual-reality interface’.

Despite the technological branding, Hugh’s ‘interface’ is more like a portal into the distant past. Stretching in one long run to the back of the 1830 building, his studio is a sepia bricolage of carvings in various stages of completion, work tables, chisels, logs, rolls of paper, drawings and potted tree saplings – all presided over by an imperious tuxedo cat named Izit? (question mark included).

Projects find Hugh by word of mouth, and the range of assignments varies wildly. Looming majestically over the workshop detritus on a recent visit was a window-sized mirror frame designed

by Marianna Kennedy (*WoI* Feb 2011), gnarled and snarled with roses, thorns and leaves, destined for a Milanese palace. A more intimate piece is *Abundant Harvest*, a curlicue frenzy of flowers and birds that is less a still life than a frozen explosion. This allegorical sculpture was commissioned by a woman who ‘loves every aspect of the process: talking about what she wants, looking at the drawings, visiting the workshop to see the work in progress’. Other clients are more hands-off: ‘They have an idea, then let me get on with it.’ Projects can take months to carve, using a series of different-sized chisels that require constant sharpening.

The virtuoso carver was drawn to ancient traditions of making by the pre-Islamic sculpture and bronze casting he encountered during his childhood in Nigeria, where his father worked in forestry conservation and his mother was a teacher. Later, the ‘enigmatic otherness’ of Medieval French cathedral carvings inspired him to pick up the chisel, so he trained in historic carving at City & Guilds of London Art School with a view to being a sculptor. Rude practicalities meant that antique restoration and reproduction work were a steadier pay cheque. It was a Queen Anne-style table that was his ticket out of restoration. The piece was created in 1993 for an interior decorator who went out of ▷

Clockwise from left: dating to the early 1990s, the console table took ten weeks to make and established Hugh as a virtuoso carver; hanging high on the matchboard wall is a cast of the Green Man, a prototype for a cost-effective way to reproduce a popular work; worn as a dandy would a carnation, the rose corsage ‘is quite fun because you could spray it with perfume and have people sniff it’



business before he could pay for it, leaving Hugh able to exhibit it as a calling card for clients eager to commission pieces.

The 60-year-old carver's main workstation stands in the front window of what was a bookmaker's. When Hugh and his wife, sculptor and medallist Danuta Solowiej, bought the abandoned betting shop in 1996, the ceilings had been lowered and the walls were a millefeuille of crummy panelling. Stripping them back to the matchboarding was a time-travel odyssey from the 1980s to the 1950s and when they'd finished 'there was a lot more space to breathe'. Danuta's ceramics and bronze medal-making happen in the back half of the ground floor, and the entire area is primarily lit by two industrial wall lamps from a decaying railway yard.

A staircase on one side leads steeply to two upper floors: a cosy living space pulsing with bohemian brio, despite being only minimally rehabilitated from its derelict starting point, and an open-plan kitchen that leads out to an 'inner-city allotment with altitude', Hugh's waggish allusion to the roof terrace. This overlooks the site of a Roman temple, part of the area's rich past that he so relishes, living as they do at the crossing of two first-century roads: Watling Street and Stane Street. 'I'm not into the supernatural,' he says, 'but I do feel that sense of history.'

That sense of history is palpable when it comes to his affinity with Grinling Gibbons, the 17th-century 'Michelangelo of wood' whose exuberantly festooned flora and fauna breathed vitality into the form. As one of the Master Carvers Association, whose members see themselves as his living legacy, Hugh is helping to organise a festival of events to mark the tercentenary of Gibbons's death and to showcase 21st-century carvers' work. Meanwhile, his actual-reality interface has resulted in actual-reality commissions from passers-by, including one to render two toddlers as putti. Working from photographs of their ice-lolly-smeared faces, Hugh has a drawing board covered in studies of the brothers. Their likenesses have already crept into exceptional boutonnieres: carved corsages inspired by Gibbons's witty limewood cravat (worn by Horace Walpole to the bemusement of visiting French dignitaries). On cue, the real-life putti bounce in to say hello, shepherded by their father, who commissioned the carvings. As the boys scamper off down the Roman road, it's evident that the branches of history continue to spread as wide as its roots burrow deep ■ *Hugh Wedderburn. Ring 020 7403 2226, or visit mastercarvers.co.uk. For more information on the Grinling Gibbons tercentenary festival, visit grinling-gibbons.org or grinlinggibbons.uk*

Clockwise from top left: most recently a betting shop when Hugh and his wife bought it, the 19th-century building housed a wicker-basket manufactory in the 1890s; often the wood informs the carver's work, as in this interpretation of the Holy Grail featuring an oak tree carved from oak and, lying behind it, an apple in applewood; the pearwood buttonhole on the left depicts a local toddler



BLAZER SEATING SYSTEM | RODOLFO DORDONI DESIGN
TORII NEST ARMCHAIRS | NENDO DESIGN
MATTIA COFFEE TABLE | RODOLFO DORDONI DESIGN
DISCOVER MORE AT [MINOTTI.COM/BLAZER](https://minotti.com/blazer)

Minotti
L O N D O N
BY EDC
77 MARGARET STREET
LONDON W1W 8SY
T. +44 020 73233233
[INFO@MINOTTI.CO.UK](mailto:info@minotti.co.uk)

Minotti





THE WORLD'S
LEADING INTERIOR
DESIGN DESTINATION

THE ULTIMATE
PRODUCT RESOURCE

ENGAGE WITH EXPERTS
IN THE SHOWROOMS

DISCOVER WORLD-CLASS
TALENT

design centre
LONDON

120 SHOWROOMS

OVER 600
INTERNATIONAL BRANDS

ONE ADDRESS

Design Centre
Chelsea Harbour
London SW10 0XE
+44 (0)20 7225 9166

www.dcch.co.uk

All products shown sourced from Design Centre, Chelsea Harbour.
See dcch.co.uk/Focus/press



FLEXFORM

Gregory XL sectional sofa

Antonio Citterio Design
Made in Italy
flexform.it

Flexform London
Interdesign UK LTD
Ground Floor,
South Dome

Design Centre,
Chelsea Harbour
London SW10 0XE
flexform@interdesignuk.com

antennae roundup

Is your vision of the perfect mirror clouded? Then let Max Egger's reflections inspire clarity



1



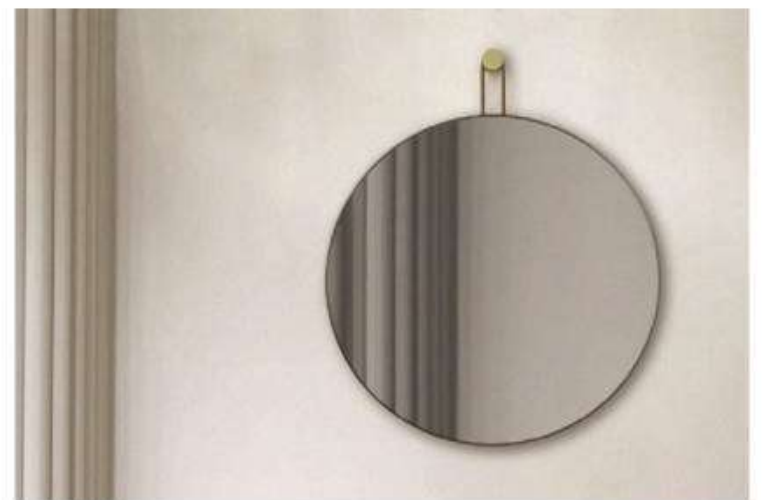
2



3



4



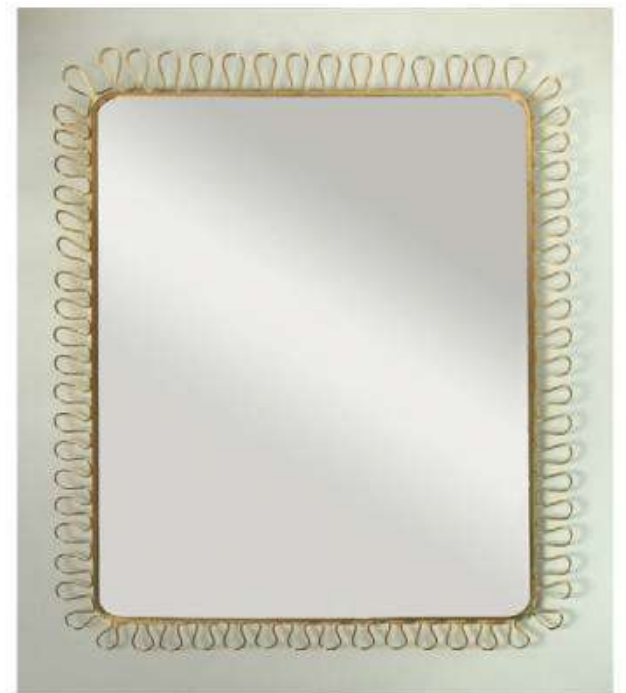
5



6



7



8

1 Large 'Agnes', by SCP, £415, Heal's. 2 'Adnet', by Jacques Adnet for Gubi, £925, The Conran Shop. 3 'Diamond', by Reflections Copenhagen, £795, Skandium. 4 Rectangular 'Madison', by Monica Armani, £1,935; square 'Madison', by Monica Armani, £2,350; both B&B Italia. 5 'Sperl', £250, Ligne Roset. 6 Bespoke Swedish-style mirror, from £2,960, Howe. 7 Natural/black 'Sola', by Kam Ce Kam, £600, Amara. 8 'Exton', £1,116, Vaughan. All prices include VAT. For suppliers' details see Address Book ►



Roca

What shapes your life?

More at roca.com/everything

antennae roundup



1



2



3



4



5



6



7



8

1 Overmantel pediment mirror, by Bridie Hall, £1,750, Pentreath & Hall. 2 Natural rattan 'Yuma', £20, Habitat. 3 'Aurora', from £115 each, Oliver Bonas. 4 'Perspective Swimming Pool', £795, Linley. 5 Ceramic 'Duplum' mirror, by Raawii, £185, Matches Fashion. 6 'Flora', £1,180, Balineum. 7 'Ripple', £450, Jonathan Adler. 8 'Thalassa', by Virginia White and Oriel Harwood, £3,543, Alexander Lamont & Miles. All prices include VAT. For suppliers' details see Address Book >

antennae roundup



1



2



3



4



5



6



7



8

1 ‘English Oval George II’, c1735, from £6,139, De Gournay. 2 ‘Booker’, £11,640, Jonathan Sainsbury. 3 ‘Vellore’, £325, Oka. 4 ‘A213’, £4,193, English Georgian. 5 French Venetian-style octagonal cushion mirror, c1900, £2,500, Guinevere. 6 ‘17A’, £2,110, Overmantels. 7 ‘Bucranium’, £3,200, Jamb. 8 Adam-period oval girandole or dressing mirror, c1770, £6,800, Sibyl Colefax & John Fowler. All prices include VAT. For suppliers’ details see Address Book■

JULIAN CHICHESTER



[JULIANCHICHESTER.COM](https://julianchichester.com)

LONDON | NEW YORK | ATLANTA | HIGH POINT





Belle Curves

VITRA'S NEW COLLECTION INVITES YOU TO GO WITH THE FLOW,
ITS ROUNDED CONTOURS INSPIRED BY THE FORM OF RUNNING WATER

IT'S OFTEN TRICKY to find a balance between the reassuring permanence of the old and the excitement of the new, but Vitra's latest bathroom range, created in collaboration with world-renowned designer Tom Dixon, gets it just right.

'Liquid' is a range of showers, taps and sanitaryware, furniture, tiles and accessories that's both traditional and contemporary. Inspired by Victorian plumbing, with its chunky taps and solid fittings, Dixon utilised Vitra's design and manufacturing expertise to create an innovative look that he describes as 'contemporary without being of the moment'. The result is fun yet functional, with today's ubiquitous sleek look swapped for something rounder and more playful. 'I wanted the collection to look like a kid's sketch of a bathroom basin or a tap,' he explains, 'displaying a clear logic and simplicity in looks and usage.'

Indeed, Dixon's designs are without hard edges or sharp corners – everything is curvaceous and tactile (ideal for family bathrooms or high-traffic public spaces). The use of fluted glass, ceramic and metal mesh is practical while the tile colour palette of white, black and grey, sage green and ecru speaks to modern tastes. There's also a gloss-black finish for taps and showers for a twist on the usual chrome fittings. The entire range is designed for you to configure as you wish – even down to the water-inspired dots and ripples on the tiles – for an entirely personalised look, whether you are creating a statement home bathroom or an office or restaurant space.

'Liquid' can be seen at Vitra's new flagship London showroom, which also displays the brand's other ranges. The space in Clerkenwell offers a wealth of bathroom inspiration ■ Visit vitra.co.uk/liquid

Opposite, clockwise from top left: washbasin unit with black metal mesh doors; butler sink and touchless basin mixer, with two-tone mirror; washbasin with basin mixer; illuminated mirror with ceramic frame, ceramic stool, chrome double soap dispenser holder and chrome hook and tiles; wall-mounted basin mixer with tiles. This page, top left: thermostatic shower column with magnetic hand shower with tiles. Top right: washbasin with waste cover

1 'Bansuri NCF4422-02', by Nina Campbell, £82, Osborne & Little. 2 Blues/oyster 'Aksum', £240, Bennison. 3 'Falconetto Z628-03', by Zinc Textile, £140, Romo. 4 'Gigi 92', by Mary Bergtold Mulcahy, \$110, Les Indiennes. 5 Emerald 'Resurgence', by Iris Apfel for Fabricut, £128, Christian Lee. 6 'Zig Zag AC302-15', by Alan Campbell, £272.40, Tissus d'Hélène. 7 'Flimflam 00T20016-003', £239.80, Dedar. **Background:** 'Zig Zag RBP10058-01', by Enid Marx, £98, Borderline. Prices are per m and include VAT. For suppliers' details see Address Book ▶



SWATCH



VEE-SIGN DESIGNS

Any domestic goddess will hit houseproud highs as well as the lows of workaday weariness. Mirror life's ups and downs with chic chevrons and zesty zigzags – and give two fingers to drudgery, says Miranda Sinclair. Photography: Sean Myers



OPPOSITE: 1 'Zig & Zag 4', by James Malone, £126, Altfield. 2 Jewel 'Adras Ikat Print', by Martyn Lawrence Bullard, £244, Schumacher. 3 Ruby 'Bookend', by Kit Kemp, £342, Christopher Farr Cloth. **Background:** 'Zig Zag RBP10058-02', by Enid Marx, £98, Borderline. **THIS PAGE:** 1 'La Rivière Enchantée B1788001', by Braquenié, £279 approx, Pierre Frey. 2 Multi 'Zephyr', by Nicholas Haslam at Jean Monro, £120, Turnell & Gigon. 3 Red 'Abbey Florentine', by Tori Murphy, £150; 4 Strawberry 'Zig Zag', by Botanica Trading, £160; 5 Pink 'Andean Vertical Stripe', by Penny Morrison, £217.80; all The Fabric Collective. **Background:** 'Zig Zag RBP10058-02', by Enid Marx, £98, Borderline. Prices are per m and include VAT. For suppliers' details see Address Book >

Annie Sloan[®]
est. 1990 —



WALL PAINT

— ANNIE SLOAN —

*Introducing Wall Paint by paint and colour expert, Annie Sloan.
A palette of 32 highly pigmented colours guarantees
unparalleled coverage and depth of colour.*



www.AnnieSloan.com

Annie Sloan is a registered trade mark of Annie Sloan Interiors Ltd, in the US. 'ANNIE SLOAN' is a registered trade mark of Annie Sloan Interiors Ltd, in the UK, EU, CH, US, CAN, AUS, NZ, ZA, CN, KR, MX, AZ, IN, IR, JP, RU, SG, TR & UA. ©2021 ANNIE SLOAN INTERIORS LTD, 1 Ashville Way, Oxford, OX4 6TU, UK. (+44) 1865 713089.



1 'Rust Zanzibar', by Walter G, £197.40, The Fabric Collective.
 2 'Central K5221-01', by Kirkby Design, £99; 3 'Falletto Z604-01', by Zinc Textile, £100; both Romo. 4 'Kubus F2682002', £322, Pierre Frey. 5 'Fairfield Pacific', by Teyssier, £160, The Fabric Collective. **Background:** 'Zig Zag RBP10058-01', by Enid Marx, £98, Borderline. Prices are per m and include VAT. For suppliers' details see Address Book ▷



1 'Bossa Nova J753F-04', by Jane Churchill, £78, Colefax & Fowler.
 2 'Knole 01', by Madeaux by Richard Smith, £124, Tissus d'Hélène.
 3 Fuchsia 'Flamestitch', by Raoul Textiles, £372, Turnell & Gigon.
 4 'Zig Zag AC302-15', by Alan Campbell, £272.40; 5 'Knole 03', by Madeaux by Richard Smith, £124; both Tissus d'Hélène. **Background:** 'Zig Zag RBP10058-03', by Enid Marx, £98, Borderline. Prices are per m and include VAT. For suppliers' details see Address Book ■



OSBORNE & LITTLE

NEW COLLECTIONS

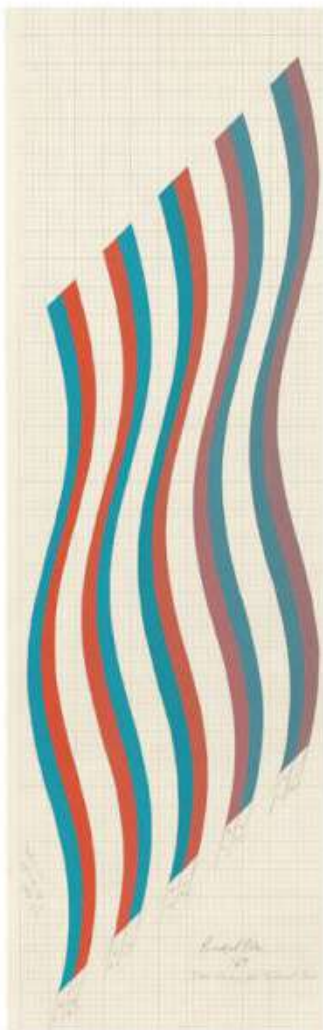
www.osborneandlittle.com



L.ERCOLANI

lercolani.com

Shape shifter, gorgeously Georgian, Scarpa's flow, driving to Arcadia



BRIDGET RILEY: WORKING DRAWINGS (by Bridget Riley; eds Alexandra Tommasini and Rosa Gubay; Thames & Hudson, rrp £45) This isn't the first time that Bridget Riley's creative process has been written about. In 1965, the art theorist Anton Ehrenzweig got in there before anyone else with a critical essay on her work in *Art International* following correspondence with Riley on that very subject. This new book goes much further, however, devoting page after page to her preparatory drawings, studies and, most importantly, conversations with the artist herself. This exploration brings a renewed understanding of how eye and mind operate together to perceive her visual imaginings. Of course, the experience of her work is not just visual; it is physical and emotional too – something that is emphasised here.

To properly understand Riley, who is now in her ninthieth year, it is necessary to go back to her childhood during World War II. A move to Cornwall heralded a period of intense looking, and she recalls radiant light, luminous greys, turquoise pools. When she arrived at Goldsmiths, Sam Rabin's life classes took on particular importance for her. Indeed, the lines of the human body still appear in the curves of her painting.

Early postwar works are vastly different to the geometric forms, stripes and curves for which she is now known. In retrospect, the tender portraits, life drawings, interiors and landscapes do gesture towards what was to come, though it was very far from obvious at the time. Riley herself recalls feeling lost then, unsure how to take her work forward. The answer was problem-

solving, or inquiry through making, so that the very act of drawing becomes the key. As she once wrote: 'It is as though I have an eye at the end of my pencil.'

In her black-and-white works, which first appeared in 1961, Riley pushes tone and form to the limit, manipulating them to create movements and tension so that the image shifts from repose to crisis and back. If you have ever stood in front of one of them, you will have experienced that disorientating sense of motion. It is pure perception, rather than illusion, as the writer Maurice de Sausmarez noted in 1969.

Riley's debt to the work of Matisse, Cézanne and Seurat has been widely recognised. It is, she says, from the last of these three that she 'learned something about the interrelationship of colour and tone, as well as the advantages and limits of a strictly methodical approach'. That said, her process is reliant on intuition too. Her engagement with the ideas of Paul Klee's *The Thinking Eye* and Stravinsky's *Poetics of Music* is also long established. Rather than being in thrall to any one influence, however, she brings them all together in a distinctive fashion. She acknowledges her points of reference while explaining a singular creative practice that has sustained her all her working life.

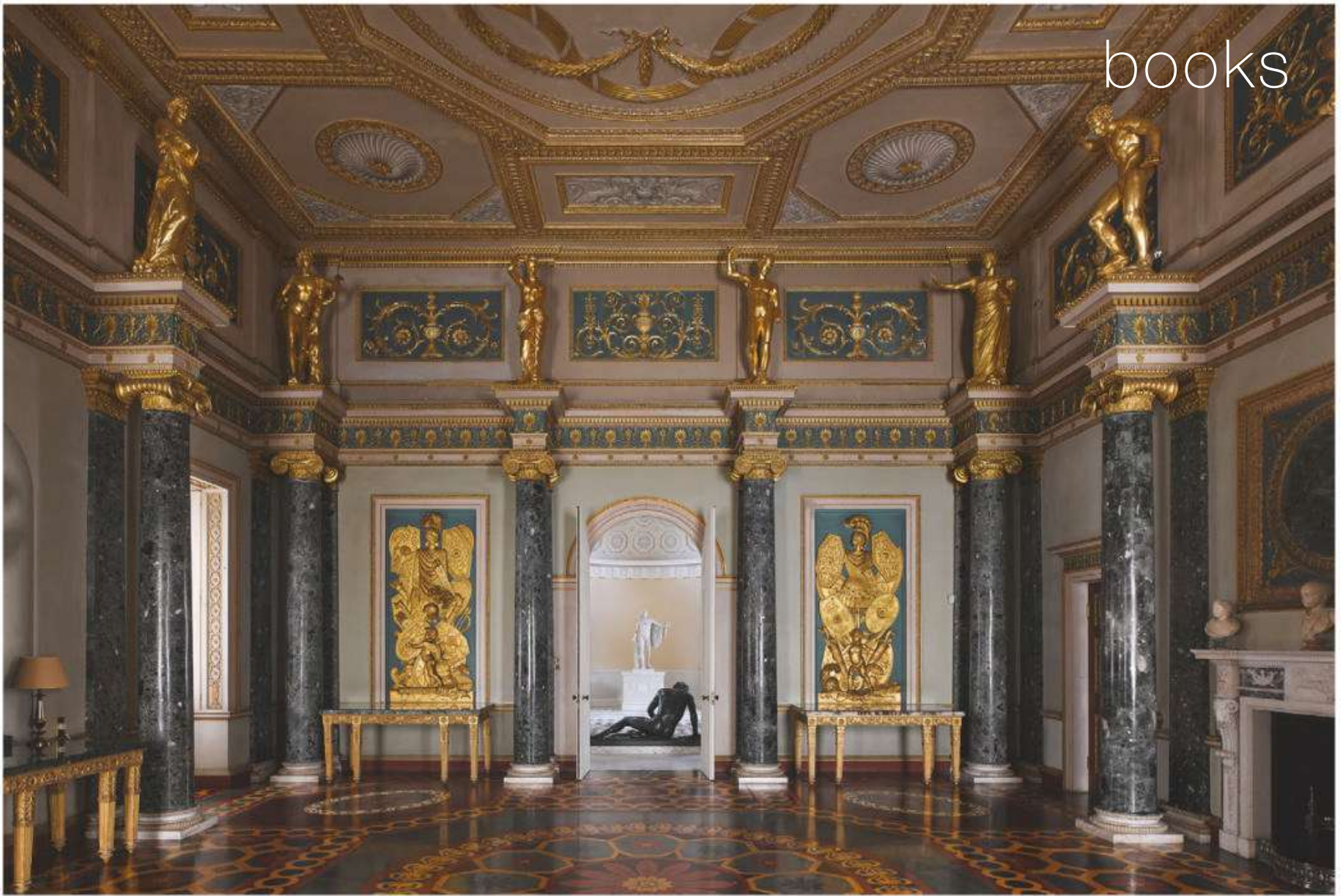
This book is a joy for giving us a glimpse of Riley's early work and helping us better understand her creative modus operandi. That it does so through her eyes makes it even more of a treat ■ BETH WILLIAMSON is the author of *'Between Art Practice and Psychoanalysis Mid-20th Century: Anton Ehrenzweig in Context'* (Routledge) ▷



matki

Glass EauZone Hinged for Recess. Shower Tray Slate Shower Floor. Brassware Swadling Brassware Engineer. Finish Aged Brass.

DESIGNED AND MADE IN THE UK | WWW.MATKI.CO.UK



ENLIGHTENED ECLECTICISM: THE GRAND DESIGN OF THE FIRST DUKE AND DUCHESS OF NORTHUMBERLAND (by Adriano Aymonino; Yale, rrp £50) ‘*Price is no article, or rather is a reason for my Lord Northumberland’s liking anything. They are building at Northumberland House, at Sion, at Stansted, at Alnwick, and Warkworth Castles! ... in short, they will very soon have no estate,*’ wrote waspish Horace Walpole in October 1752. His subjects – freshly ennobled by George III in 1766 – were among the biggest-spending cultural innovators of the age: happily, Walpole’s prognostications of financial ruin proved groundless. In the four decades following their marriage in 1740, Sir Hugh Smithson and Lady Elizabeth Seymour Percy commissioned and collected on a grand scale. What Adriano Aymonino describes as their ‘showy taste’ played a key role in promoting Rococo, Gothic Revival and Neoclassical styles of design and decoration in Georgian Britain.

This scholarly survey of the duo’s commissions explores links between patronage and self-promotion through examination of four houses husband and wife renovated in diverse styles: Northumberland House in London, Stanwick Hall in Yorkshire, Syon House and Alnwick Castle. By the time of their deaths, they were among the country’s most influential couples, conspicuous in the overlapping political, cultural and social worlds of the period, and adroit at exploiting their homes as a setting for, and endorsement of, their public aspirations. In 1760, for example, the duke – of a middling gentry family,

with its roots in haberdashery – commissioned Robert Adam to reimagine Syon House as a waterside ‘Roman’ villa, perfect for this politically ambitious new ‘senator’. Meanwhile, at Alnwick Castle, ‘Gothic’ alterations trumpeted the duchess’s older, more distinguished lineage. Both visual approaches were arresting in their newness and point to the importance the Northumberlands attached to houses used for entertainment and display as well as daily life and private leisure. The difference of approach between these two projects, Aymonino suggests, ‘reflect[s] the constant tension between novelty and tradition, between the thirst for vanguard choices and the need to display family heritage’ in order to le-

gitimise their pretensions. Extensive recent research has focused on the part played by middle-class consumers in shaping 18th-century fashions; Aymonino reasserts the importance of the aristocracy. Patrons of Capability Brown, Gainsborough, Canaletto, Reynolds, the Meissen porcelain factory and a tapestry manufacturer in Soho; collectors of Roman statuary and engraved jewels, illuminated missals and 17th-century Flemish ivory carving – the Northumberlands’ tastes were diverse, well informed and patrician.

Beautifully illustrated and persuasively argued, Aymonino’s account restores this determined, occasionally vainglorious couple to prominence, and only the prevalence of modish research lingo – ‘philological accuracy’, ‘hermeneutical categories’ – mars the reader’s enjoyment ■ MATTHEW DENNISON’s most recent biography is *‘The Queen’* (Apollo) ▷



ligne-roset.com



Togo. Michel Ducaroy
Made in France

R E N D E Z - V O U S W I T H Y O U

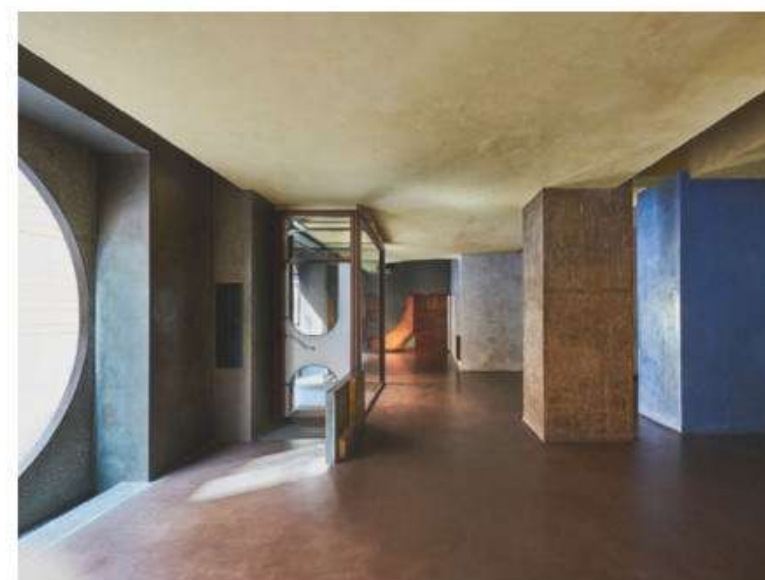
ligne roset®
depuis 1860



CARLO SCARPA: BEYOND MATTER (by Patrizia Piccinini; Rizzoli, rrp £44) The mid-20th-century Venetian architect Carlo Scarpa was a designer with so heightened a sensitivity to materials and their junctions that his buildings have a complexity to them far beyond those of his contemporaries. Sketching and talking constantly, when working on a project as much as when standing in front of his students, he threw out a stream of original details that extended from large concrete forms to tiny details, often composed from curious, geometrical patterns that were unprecedented in architecture; moreover, he combined stone, concrete, marble and metals in an exquisite way. Something as apparently mundane as the placing of a cast-iron radiator within an entrance hall might fascinate him, and once he had taken a decision the result was often intriguing, far beyond what its everyday purpose might deserve.

At this point it would make sense to illustrate to those who have not seen one what a Scarpa building looks like. Yet a photograph is unlikely to help, because the pleasure in them lies to a great extent in the movement of the eyes that cannot be captured in two dimensions. Sight lines and viewpoints play a major part in his designs; one of his most famous devices, exploited so perfectly at his two great museum buildings, the Gipsoteca Canoviana in Possagno and the Museo di Castelvecchio in Verona, was the way in which one's glance on entering a gallery might alight upon the daylight back, rather than the front, of a portrait sculpture. At the Fondazione Querini Stampalia in Scarpa's home city, much of the 'architecture' consists of the extraordinary marble channels and walkways in the floor that were inspired by the need to cope with periodic flooding, and scarcely of the walls at all. Lorenzo Pennati, who took the photographs that accompany Piccinini's text, has boldly addressed this by providing almost no general views: this is a book of fragments, often scaleless since it is frequently impossible to tell what size an object is. Even with this book's least familiar project, the resort church of Nostra Signora del Cadore in the Dolomites, designed by Scarpa in a collaboration with his protégé Edoardo Gellner, we see only details, including its astonishing metal spire; there is not so much as a glimpse of its nave or even of its entrance façade.

Piccinini describes the complex walnut, cherry and beechwood screen that Scarpa designed (from dismantled furniture) inside the Ca' Foscari in Venice as a kind of *boiserie*, and indeed one feels his buildings and fittings – he did not distinguish between the two – are growing and spreading in all directions. If there is a repeated theme, it might be that of infinity, expressed by tiny gaps between stone arrises or at the junctions between materials, or in the patterns Scarpa made with interlocking circles. These figure large in his own favourite project, the structures of the Brion family cemetery, where there is also a doorway with the outline of an omega. This is every architect's dream, to live forever ■ TIMOTHY BRITAIN-CATLIN *is the author of 'Edwardians and their Houses' (Lund Humphries)* ▷





Vandra Rugs

We combine traditional handicraft expertise with modern design in our handwoven rugs

Vandra Rugs
Stockholm, Sweden, www.vandra-rugs.com
Represented in the UK by Sinclair Till
www.sinclairtill.co.uk

books



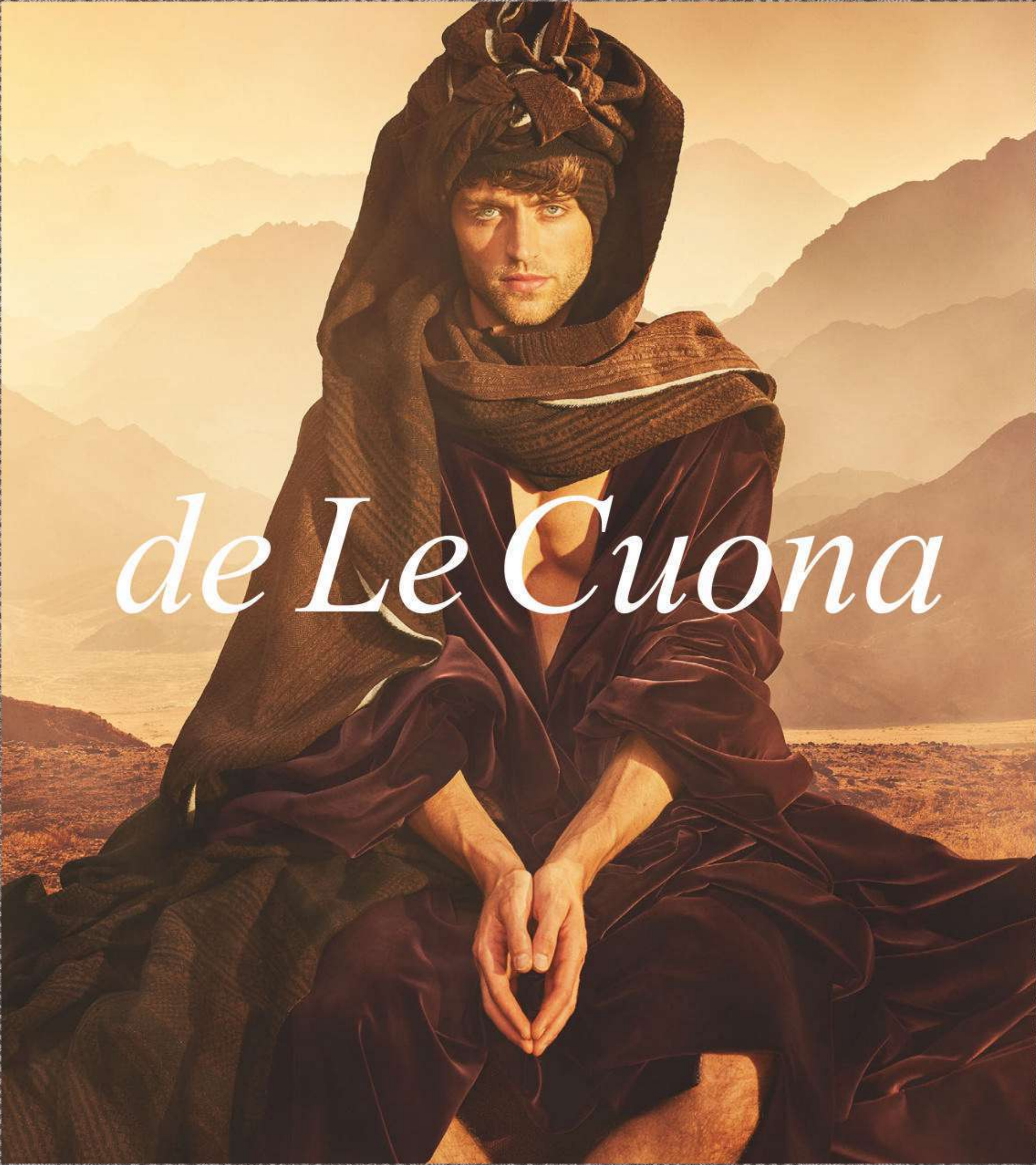
SHELL: ART & ADVERTISING (by Scott Anthony et al; Lund Humphries, rrp £39.95) If Frank Pick was the individual with the single biggest influence on art and design in the UK during the early 20th century, then Jack Beddington would come a close second. Appointed publicity manager at Shell in 1929, he followed Pick's example at London Underground in commissioning exceptional artists to create memorable, stylistically diverse and witty posters that celebrated petrol, the brand and the places it could take you. This book provides the first comprehensive study of the Shell Heritage Art Collection, incorporating posters, books, films and newspaper adverts.

As the authors confess, this is controversial given the company's role as a leading purveyor of fossil fuels. Indeed, there is deep irony in the fact that the Arcadian countryside celebrated in its posters was put at risk by the very product the adverts were designed to sell. But knowledge of this paradox does not deter from appreciation of the art. The means of communication was clever too – instead of billboards that might spoil the view, Shell put posters on the sides of its trucks, creating mobile galleries.

Its publicity was multimedia. There were the whimsical Shell Guides by John Betjeman and John Piper, and a film unit of such distinction that during World War II Beddington was seconded to the Ministry of Information to make documentaries. These events are told in lively and well-researched text and one learns much about the Shell Guides in particular, but it's the skill and variety of the poster art that will persuade most people to buy this book. The oil behemoth's output celebrated the British landscape or quirky landmarks, often using contemporary artists to highlight the modern world that petrol had brought into being. Beddington commissioned artists from Paul Nash's Unit One Group – Nash's own *The Rye Marshes* (1932) is a fine example of this Modernist approach – or graphic artists such as Hans Schleger (*Journalists Use Shell*, 1938).

Even artists who took more traditional approaches, such as Vanessa Bell in her pointillist *Alfriston* (1931) or Cedric Morris in the efflorescent *Gardeners Prefer Shell* (1934), did so in an unorthodox way. Not to forget house favourite Edward McKnight Kauffer, who could produce strikingly modern *Metropolis*-influenced graphics such as 1937's *New Shell Lubricating Oils*, photo-collage (*BP Ethyl Anti-Knock Controls Horse-Power*, 1933) or the Neo-Romantic *Stonehenge*, 1931. His omnivorous attitude epitomised Beddington and Shell's approach, creating commercial art of public value ■ PETER WATTS is the author of *'Up in Smoke: The Failed Dreams of Battersea Power Station'* (Paradise Road)

To order *Shell* for £34 (plus £4.50 UK p&p),
 ring the World of Interiors Bookshop on 0871 911 1747



de Le Cuona

OVERLAND

A LAND IMAGINED

COLLECTION 2021

delecuona.com



1 White 'Lisa', £170; straight empire gathered shade, £95; both Pooky. **2** Gold 'Jack', £298; 18in black-and-gold 'MZX9840' cotton shade, £78; both Graham & Green. **3** Distressed-brass 'Smartie Junior', £1,348, Besselink & Jones. **4** Antique-brass 'Argo', £1,900 (excluding shade), Soane Britain. **5** Distressed-gilt-lacquer 'Richmond' with glass shade, £2,352, Charles Edwards. **6** 'Captain Flint', by Michael Anastassiades for Flor, £1,230, Aram. All prices include VAT. For suppliers' details see Address Book ►



GOLD STANDARDS

Searching for floor lights of the highest quality can be a shade tricky, so why not let our bright sparks flex their research muscles? From 'trees' and tripods to torchères, Max Egger has all the bases covered. Photography: Neil Merish



1 'Hunter', by Rubn, £607, Holloways of Ludlow. 2 Red-leather '5661', £9,000, Rose Uniacke. 3 Olive 'Task Overreach', £799, Original BTC. 4 'Callimaco', by Ettore Sottsass for Artemide, £1,199, Aram. 5 'Edition 1', by Sir Kenneth Grange and Paul Smith, £319, Anglepoise. 6 'Cervantes', by Florian Schulz, £1,236, Hector Finch. All prices include VAT. For suppliers' details see Address Book



1 'Cleveland', £889; linen laminated shade, £91; both Vaughan. **2** 'Daphne', £1,392; 'Daphne Fez' shade, £483; both Porta Romana. **3** Gold 'Rituals', by Foscari, £998, Chaplins. **4** 'Nassau', £1,974, Collier Webb. All prices include VAT. For suppliers' details see Address Book ►



WHITE TULIP

BY STARCK

www.duravit.co.uk



1 Green standard lamp, £684; 18in linen 'Lattice Stone' shade, £342; both Howe. 2 'Edith', from £1,050 approx, Atelier Vime. 3 Industrial-style battery-powered tripod, £78, Rockett St George. 4 Green 'Arles', by Domei Endo for Di Classe, £355, The Conran Shop. 5 'Pileo', by Porada, £1,760, Chaplins. All prices include VAT. For suppliers' details see Address Book ■



Whitelight Collection

Bring the earth into
your home with our
new 2021 Collection

White brings with it a purity of both body and mind. It can be opulent or minimal but is always sophisticated. The sense of cleanliness that comes with white stone surfaces is welcome, affording us protection and turning homes into sanctuaries.

FIT FOR A KING

Drawing on the styles of the royal courts, Jumbo Group has expanded to offer a bespoke interior-design service, meeting the needs of domestic and commercial clients alike



CREATING exceptional furniture and interiors for discerning international clients since 1985, Jumbo Group is a multi-disciplinary company where architecture, art, design and craftsmanship coexist in harmony. Operating with a Made in Italy ethos at its core, the company has five furniture brands under its umbrella, including Jumbo Collection, Roberto Cavalli Home Interiors, and the much celebrated Etro Home Interiors. But the group has expanded to offer a complete interiors service, one that taps into its wide-ranging and unconventional approach to design.

Under the Jumbo Group's interior-design service, its team of specialists and designers are able to create truly one-of-a-kind spaces executed with furniture from its collection or made to measure with a particular brief in mind – always using the highest-quality materials available. Whether putting together the interior design of a five-star hotel, a residence or simply a single room, the studio is able to develop highly customised solutions to meet the lifestyle, vision and needs of the client, no matter the scale of the project.

Already under its belt can be counted the elegant interiors of the Baglioni Hotel Carlton in Milan, a lofty contemporary villa in Vancouver, a mansion in Los Angeles decked in old Hollywood glamour and most recently the French Apartment in Paris. Designed entirely made to measure in line with the exacting needs and distinctive vision of its owner, the apartment evokes the luxury of the 17th- and 18th-century French noble courts and is full of regal charm. Occupying a bedroom suite, living room and dining room, the furniture was all sourced from Jumbo Collection's latest pieces, resulting in a rich selection that harks back to Louis XV and XVI styles – styles that are softened by a neutral colour palette of white, grey and powder pink.

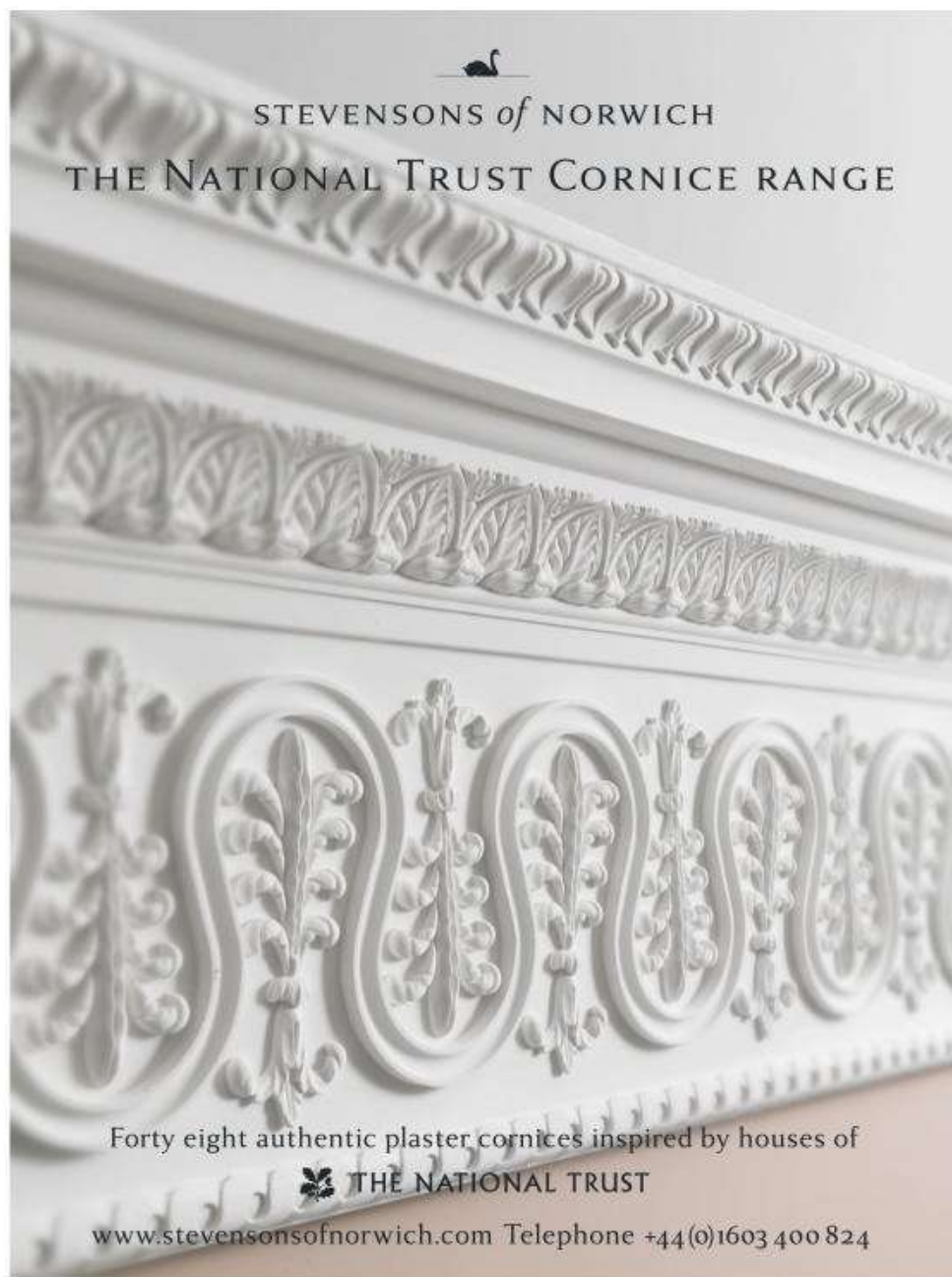
With access to a wide selection of luxurious materials, finishes and fabrics, the interior-design studio at Jumbo Group is able to create something new and unusual each time – surprising and surpassing the needs of its clients by showcasing the power of good design ■

To discover more, visit jumbogroup.it

As a roomscape (above), two demi-lune coffee-tables (below) and a cabinet (bottom) show, Jumbo Group gives the styles of Versailles a modern veneer



STEVENSONS of NORWICH
THE NATIONAL TRUST CORNICE RANGE



Forty eight authentic plaster cornices inspired by houses of
THE NATIONAL TRUST

www.stevensonsofnorwich.com Telephone +44(0)1603 400 824

FORBES
&
LOMAX



THE UNLACQUERED BRASS COLLECTION
www.forbesandlomax.com

SERIOUS pursuits

Auctions, antique fairs and diverting activities, chosen by Ariadne Fletcher



1

1 'Fostering Green Spaces in Cities' talk, part of Creative Residency, Crafts Council Gallery, London, 21-23 Oct. 2 Henri Dubret, *plaque de cou*, Art Nouveau, Macklowe Gallery at Salon Art and Design, New York, 11-15 Nov

Perfect is the enemy of the good, especially when it comes to starting a new creative project. Get your head in the game with Grace McCloud, *WoI* alumna, who will host a talk on **6 OCTOBER** with the Makers' Tales Collective celebrating **THE BEAUTY OF IMPERFECTION** as part of London Craft Week. As well as a lively discussion, guests will also gain exclusive access to the artist and sculptor Margit Wittig's west London home. Details: londoncraftweek.com.

BRITAIN

7-10 OCTOBER ALEXANDRA PALACE, ALEXANDRA PALACE WAY, LONDON N22 **KNITTING AND STITCHING SHOW**. Cut along to Ally Pally, where there is something for everyone, from novice needler to expert embroiderer, including workshops, demonstrations and that modern prerequisite – a prosecco bar. Details: theknittingandstitchingshow.com.

14-17 OCTOBER REGENT'S PARK, LONDON NW1 **FRIEZE LONDON AND FRIEZE MASTERS**. Following a pandemic-induced hiatus, the blockbuster fairs are back with the usual packed programme of talks, as well as displays from new-gen artists. Making its debut on **7 OCTOBER**: No. 9 Cork St, a flexible exhibition space in Mayfair. Details: frieze.com.

20 OCTOBER IMPERIAL WAR MUSEUM, LAMBETH RD, LONDON SE1 **NEW OPENING**. IWM unveils its new World War II and Holocaust galleries, featuring more than 1,500 items, to preserve the poignantly personal stories of this dark chapter in history. Details: iwm.org.uk.

21-23 OCTOBER CRAFTS COUNCIL GALLERY, PENTONVILLE RD, LONDON N1 **CREATIVE RESIDENCY**. Fed up living in a purely material world? Turn your hand and mind to something more soulful – whittling, say, or willow-weaving – with Toast's workshops and talks. Details: toa.st.

21-24 OCTOBER BATTERSEA PARK, LONDON SW11 **AFFORDABLE ART FAIR**. With more than 90 galleries confirmed, there's a fair chance you will unearth a future heirloom. Details: affordableartfair.com.

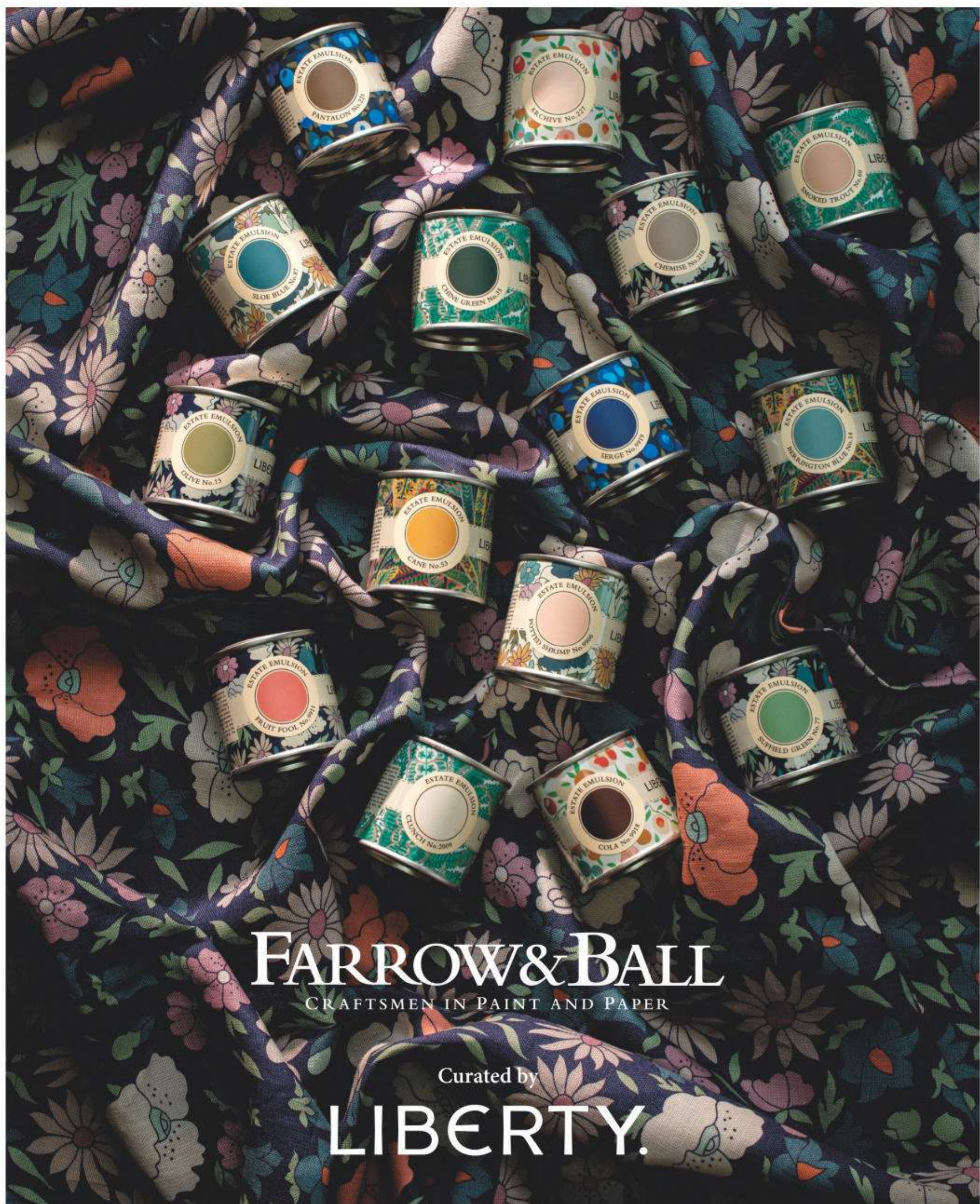
27 OCTOBER SOTHEBY'S, NEW BOND ST, LONDON W1 **IN AN INDIAN GARDEN**. The world's first auction dedicated to the work of the Indian master artists who were commissioned by East India Company officials in the 18th and 19th centuries and adapted old Mughal techniques to European tastes (*WoI* Feb 2020). Details: sothebys.com.

OUTSIDE BRITAIN

USA 11-15 NOVEMBER PARK AVE ARMORY, NEW YORK, NY 1065 **SALON ART AND DESIGN**. Now in its tenth year, this fixture for fine- and decorative-arts fans returns with its inimitable mix of modern and antique. Details: thesalonny.com ■



2



Richly pigmented paint colour from the Farrow & Ball archive meets complementary Liberty interiors fabrics from 'The Modern Collector' range, creating hand-picked combinations of colour and print for a new generation of homes. Curated by Farrow & Ball and Liberty experts, these colours and prints offer a timeless series that pays homage to each brand's rich archive.

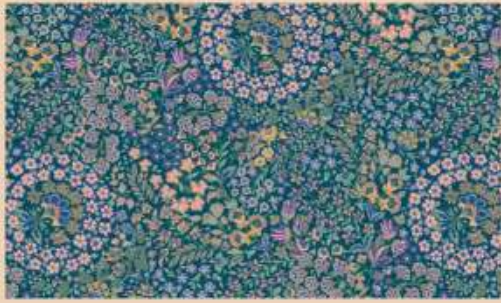
‘From the edgier but deeply complex tones of ‘Pantalon’ and ‘Chemise’ to the simple appeal of ‘Archive’ and ‘Clunch’ these 15 colours might have their roots in the past but they are perfect for the contemporary home, and like the fabrics they complement, they feel both exciting and dependable’

Joa Studholme
Colour curator, Farrow & Ball

Walls: ‘Chemise No. 216’,
‘Suffield Green No. 77’ and
‘Smoked Trout No. 60’.
Woodwork: ‘Smoked Trout
No. 60’. Liberty interiors
fabrics: pewter ‘Hera Plume’
and pewter ‘Persian Voyage’



PAINT Cane No.53
FABRIC Persian Voyage/Lichen



PAINT Archive No.227
FABRIC Marquess Garden/Lichen Rose



PAINT Sloe Blue No.87
FABRIC Felix Raison/Lichen Bright



PAINT Chemise No. 216
FABRIC Hera Plume/Pewter



PAINT Olive No. 13
FABRIC Poppy Meadowfield/Pewter Blue



PAINT Fruit Fool No. 9911
FABRIC Palampore Trail/Lacquer



PAINT Berrington Blue No. 14
FABRIC Palampore Trail/Lichen



PAINT Serge No. 9919
FABRIC Regency Tulip/Lapis



PAINT Clunch No. 2009
FABRIC Persian Voyage/Jade Stone



PAINT Potted Shrimp No. 9906
FABRIC Poppy Meadowfield/Lichen



PAINT Chine Green No. 35
FABRIC Zennor Arbour/Plaster Pink



PAINT Pantalon No. 221
FABRIC Wiltshire Blossom/Lapis Dark



PAINT Cola No. 9918
FABRIC Botanical Flora/Lacquer



PAINT Suffield Green No. 77
FABRIC Wiltshire Blossom/Lichen



PAINT Smoked Trout No. 60
FABRIC Persian Voyage/Pewter

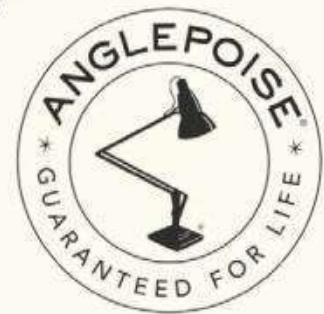


Walls and woodwork: 'Clunch No. 2009'. Liberty interiors fabrics: jade stone 'Persian Voyage', jade 'Ottoman Spot', jade 'Lustre Linen' and acacia 'Emberton Linen'

An exciting meeting of minds has taken place between celebrated British brands Farrow & Ball and Liberty. The result? A stylish new edit of richly pigmented paint colours and interiors fabrics. Featuring 15 shades curated from the Farrow & Ball Archive collection – comprising over 100 colours from its long history – and complementary interiors fabrics from Liberty’s ‘The Modern Collector’ range, the edit will showcase how to pair paint with printed fabrics to create striking interiors for modern living. ‘Each of our archive colours is greatly treasured,’ says Farrow & Ball’s colour curator, Joa Studholme, who has been coming up with new shades for over 25 years. ‘Many consider them hidden jewels, while others take comfort in knowing that a favourite colour used years ago is still readily available today.’ Liberty’s adventurous spirit and storied heritage can be seen across ‘The Modern Collector’ range, in which archival designs from the brand’s long-standing history have been recoloured and reinterpreted for a new generation. ‘I always feel that heritage pattern really comes alive when used with solid colour,’ says Liberty’s head of design interiors, Genevieve Bennett. ‘Pairing our iconic designs with exquisite paint colours such as these really gives the pattern space to breathe and sing’ ■

Launching 1 Oct, the edit is available to purchase in Farrow & Ball showrooms as well as online at farrow-ball.com. Liberty fabrics are available to purchase from libertylondon.com

ANGLEPOISE®
+
National Trust

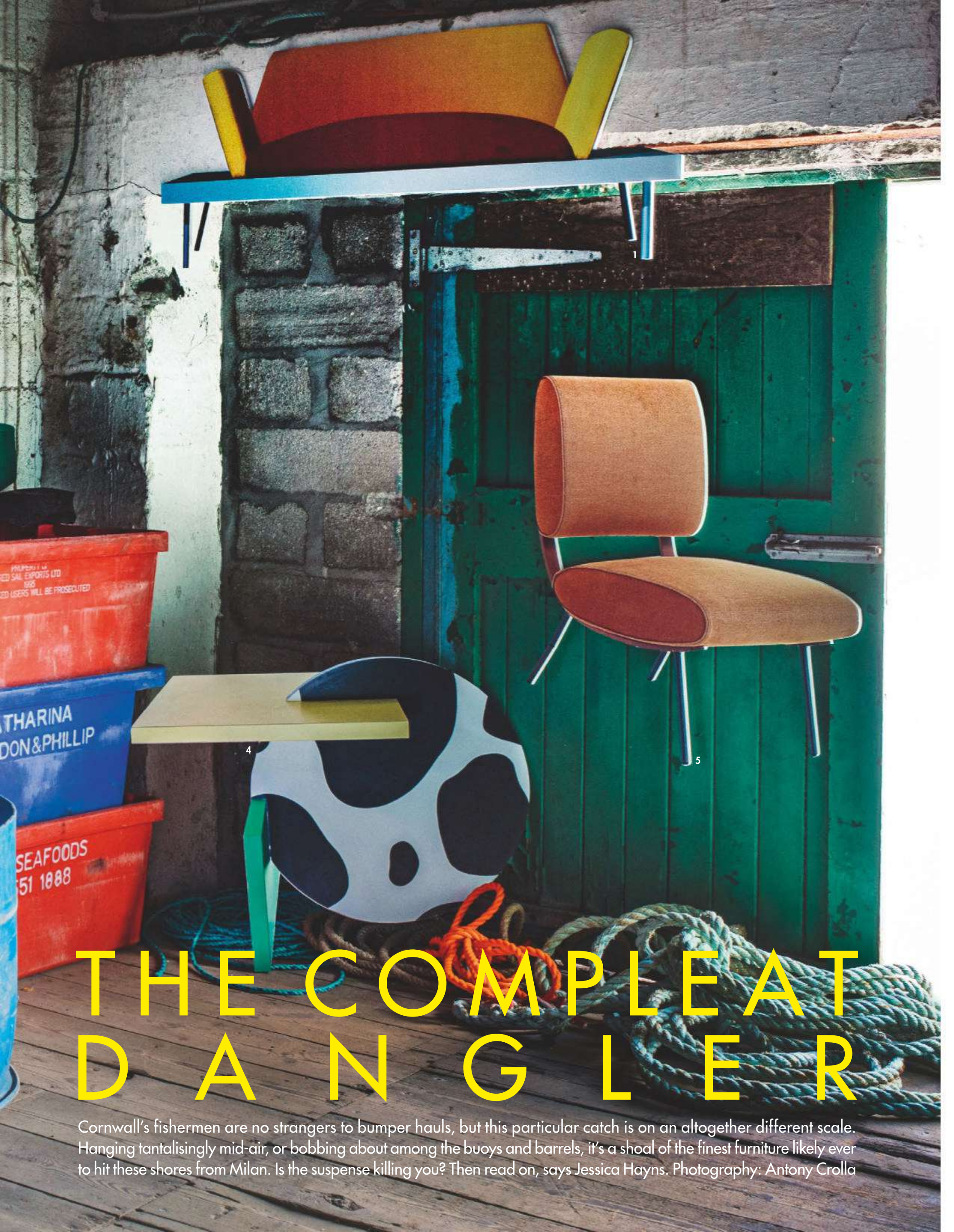


THIS IS NOT A LAMP.
IT'S A TOOL FOR
ILLUMINATION.

SHOP AT [ANGLEPOISE.COM](https://www.anglepoise.com)



1 'Dublin' couch, by Marco Zanini, £10,272 approx, Memphis. 2 'Pratone' seat, by Ceretti, Derossi and Rosso, £7,777, Gufram. 3 'Palace' chair, by George J. Sowden, £1,268 approx; 4 'Continental' end table, by Michele de Lucchi, £2,455 approx; both Memphis. 5 'D.154.5' chair, by Gio Ponti, £3,538, Molteni & C. All prices include VAT. For suppliers' details see Address Book ▶



THE COMPLEAT DANGLER

Cornwall's fishermen are no strangers to bumper hauls, but this particular catch is on an altogether different scale. Hanging tantalisingly mid-air, or bobbing about among the buoys and barrels, it's a shoal of the finest furniture likely ever to hit these shores from Milan. Is the suspense killing you? Then read on, says Jessica Hayns. Photography: Antony Crolla



THE COMPLEAT DANGLER



1 'BB' chairs, by Blumer & Borghi, £2,006 each, Poliform. 2 'Somerset House/Box-drawers 02' cabinet, by Martino Gamper, £28,365 approx; 3 'Pile of Suitcases' cabinet, by Maarten de Ceulaer, £35,068 approx; 4 Bamboo and malacca-cane chairs, 1970s, by Afra and Tobia Scarpa, £3,713 approx for four; all Nilufar. 5 'Magister' sofa, by Antonio Citterio and Paolo Nava, from £10,013, Flexform. All prices include VAT. For suppliers' details see Address Book ▷

SAMUEL HEATH



Made in England samuel-heath.com
Showroom at Design Centre - Chelsea Harbour
Landmark Pure shower in Matt Black Chrome

THE COMPLEAT DANGLER



1 'Gibson' coffee table, by Massimo Castagna for Henge, £9,200 approx, Global Luxury. **2** 'Imagine' armchair, by Mauro Lipparini, £4,725 approx, Visionnaire. **3** 'Plot' room divider, by Gam Fratesi, £11,700, Poltrona Frau. **4** 'Admeto' coffee table, by Marco Piva, £7,643 approx, Visionnaire. **5** 'Infinito' table, by Roberto Lazzeroni, from £37,000, Poltrona Frau. All prices include VAT. For suppliers' details see Address Book ▷



EXQUISITELY HANDCRAFTED OBJECTS SHAPING UNIQUE AND PERSONAL **PLACES TO LIVE** SINCE 1898

THE COMPLEAT DANGLER

1 'Spun' rotating lounge chair, by Thomas Heatherwick for Magis, £481, Chaplins. 2 'Roll' dining chair, by Patricia Urquiola, £1,472 approx, Kettal. 3 'A.I.' chair, by Philippe Starck, £176, Kartell. 4 'Net Club' armchair, £1,270 approx, Kettal. 5 'Masters' chair, by Philippe Starck, £182, Kartell. 6 'Goteborg 1', by Erik Gunnar Asplund, £1,399, Cassina. All prices include VAT. For suppliers' details see Address Book ▷



1



2



3



5



4



6



Ideal Standard



CONCA

design Ludovica+Roberto Palomba

A T E L I E R
COLLECTIONS



1 'Wiggle' side chair, by Frank Gehry, £799, Vitra. 2 'Bollicosa Nautilus' outdoor lamp, £788, Cassina. 3 'Antica' chair, by Mario Bonacina and Renzo Mongiardino, from £2,610 approx; 4 '980' chaise longue, £4,602 approx; both Bonacina. 5 'Uragano' chair, by Vico Magistretti, £1,014 approx, De Padova. All prices include VAT. For suppliers' details see Address Book ▷

THE COMPLEAT DANGLER



1 'Proust' armchair, by Alessandro Mendini for Magis, £850, Chaplins. 2 'DAX' armchair, by Charles and Ray Eames, £650; 3 'Eames House Whale', by Charles and Ray Eames, £689; both Vitra. 4 Console table, by Aldo Bakker, £6,512 approx, Karakter. 5 'DSR' side chair, by Charles and Ray Eames, £535, Vitra. 6 'Silver' chair, by Vico Magistretti, £318 approx, De Padova. All prices include VAT. For suppliers' details see Address Book ▷

**Redefining Surfaces.
Redefining Kitchens.**

DEKTON®
designed by COSENTINO



Homes evolve, they become
social spaces in which we do
not only cook, but live in.

We have created a resistant
and durable material with
unlimited designs, to create
spaces without labels.

A product designed by COSENTINO

New Dekton

INDUSTRIAL

Flooring **Dekton Lunar**
Exterior **Dekton Kreta**
Kitchen Island **Dekton Soke & Kreta Slim 4mm**

Find out more about the **25 year Dekton warranty**,
look out inspiration and find resources at www.cosentino.com

COSENTINO UK - CENTRAL OFFICES
Unit 10 Bartley Point / Osborn Way Hook Hampshire RG27 9GX
HQ: info.uk@cosentino.com / Follow Us: [f](#) [t](#)



ESPAÑA
Expo Dubái 2020

THE COMPLEAT DANGLER



1 'Doron Hotel' outdoor chair, by Charlotte Perriand, £3,159, Cassina. **2** Chairs, 1950, by Eva & Nils Koppel, £18,565 approx for a pair, Nilufar. **3** 'D.847.1' writing desk, by Gio Ponti, £4,752, Molteni & C. **4** 'Rampa' desk unit, by Achille Castiglioni and Pier Giacomo Castiglioni, £6,688 approx, Karakter. **5** 'Lady' armchair, by Marco Zanuso, £2,856 approx, Cassina. All prices include VAT. For suppliers' details see Address Book ■



LCDC - LA COMPAGNIA DI CATERINA
Home Fragrance Collection

L'AMAZZONE - SCENT DIFFUSER
Orange Renaissance

ginori1735.com



GINORI
1735
ITALIA

network

Sophia Toce chooses the best merchandise and events worldwide



L. Ercolani is a new brand from Ercol showcasing classic pieces by the venerable company's founder, Lucian Ercolani, as well as new works from a select band of international designers. Seen here is the 'Reprise' chair by Norm Architects, which is a celebration of both Modernist principles and British craftsmanship. Visit lercolani.com.



Colefax & Fowler has collaborated with the lifestyle brand Aerin on a capsule collection for autumn. It is made up of seven beauty bags and pouches in the fabric house's classic botanical print 'Eloise', a romantic design on linen featuring frothy hydrangea sprays in delicate shades of ivory, pink and green. Visit aerin.com.



The British brand Anglepoise has teamed up with the National Trust to release an exclusive range of desk, table and floor lamps based on the company's 'Original 1227' model – all in sage green, a colour that is closely associated with the trust and, of course, symbolises nature and conservation. Prices range from £139 to £239. Visit anglepoise.com.



This handwoven limited-edition silk ikat cushion is available in a rainbow of different colours from World Secrets. Based in Devon, the company creates light-hearted, handcrafted pieces for men, women and the home that use traditional textiles from around the world and also reflect the founder's love of travel. Visit worldsecrets.co.uk.



Europe's leading event for high-end design, Decorex is back with a 'grand reunion' for the industry's most influential names at Olympia London from 10 to 13 October. Expect immersive installations, product launches, expert talks and more. For those unable to make it in person, there is also Decorex Virtual from 16 to 18 November. Visit decorex.com ■



RIVOLTA CARMIGNANI
1867

Italian tailored linen supplying the finest hotels, now available for your home.



Alexander Lamont & Miles, Design Centre Chelsea Harbour, London SW10 (07785 505760; milesdelange.com). Altfield, Design Centre Chelsea Harbour, London SW10 (020 7351 5893; altfield.com). Amara. Visit amara.com. Anglepoise. Ring 01227 538038, or visit anglepoise.com. Aram, 110 Drury Lane, London WC2 (020 7557 7557; aram.co.uk). Atelier Vime. Visit ateliervime.com. Balineum. Ring 020 7431 9364, or visit balineum.co.uk. B&B Italia, 250 Brompton Rd, London SW3 (020 7591 8111; bebitalia.com). Bennison, 16 Holbein Place, London SW1 (020 7730 8076; bennisonfabrics.com). Besselink & Jones, 99 Walton St, London SW3 (020 7584 0343; besselink.com). Bonacina. Ring 00 39 03 169 9800, or visit bonacina1889.it. Borderline. Ring 0800 304 7201, or visit borderlinefabrics.com. Cassina, 238-242 Brompton Rd, London SW3 (020 7584 0000; cassina.com). Chaplins, 477-507 Uxbridge Rd, Hatch End, Pinner, Middx HA5 4JS (020 8421 1779; chaplins.co.uk). Charles Edwards, 575 and 582 King's Rd, London SW6 (020 7736 8490; charlesedwards.com). Christian Lee. Ring 020 7259 7284, or visit christianleefabrics.com. Christopher Farr Cloth, 585 King's Rd, London

SW6 (020 7349 0888; christopherfarrcloth.com). Colefax & Fowler, Design Centre Chelsea Harbour, London SW10 (020 8874 6484; colefax.com). Collier Webb. Ring 020 7373 8888, or visit collierwebb.com. The Conran Shop, Michelin House, 81 Fulham Rd, London SW3 (0844 848 4000; conranshop.co.uk). Dedar, Design Centre Chelsea Harbour, London SW10 (020 7351 9939; dedar.com). De Gournay, 112 Old Church St, London SW3 (020 7352 9988; degournay.com). De Padova, 72-74 Sloane Ave, London SW3 (020 7590 8910; depadova.com). English Georgian, Worlds End Studios, Lots Rd, London SW10 (020 7351 4433; englishgeorgian.com). The Fabric Collective, 9 Langton St, London SW10 (020 7384 2975; thefabriccollective.com). Flexform. Ring 020 7376 5272, or visit flexform.it. Global Luxury, 87-89 Wigmore St, London W1 (020 7486 8445; globalluxurylondon.com). Graham & Green, 36 Porchester Rd, London W2 (020 8987 3752; grahamandgreen.co.uk). Gufram. Ring 00 39 01 735 6102, or visit gufram.it. Guinevere, 580 King's Rd, London SW6 (020 7736 2917; guinevere.co.uk). Habitat. Visit habitat.co.uk. Heal's, 196 Tottenham Court Rd, London W1 (0333 212 1915; heals.com). Hector Finch, 90-92 Wandsworth Bridge Rd, London SW6 (020 7731 8886; hectorfinch.com). Holloways of Ludlow, 35-37 Tower Bridge Rd, London SE1 (020 7605 0664; hollowaysofludlow.com). Howe, 93 Pimlico Rd, London SW1 (020 7730 7987; howelondon.com). Jamb, 95-97 Pimlico Rd, London SW1 (020 7730 2122; jamb.co.uk). Jonathan Adler, 60 Sloane Ave, London SW3 (020 7589 9563; uk.jonathanadler.com). Jonathan Sainsbury, 26 Old St, Sturminster Marshall, Dorset BH21 4AZ (01258 857573; jonathan-sainsbury.com). Karakter. Ring 00 45 2030 5353, or visit karakter-copenhagen.com. Kartell, 223-225 Brompton Rd, London SW3 (020 7584 3923; kartell.com). Kettal, 567 King's Rd, London SW6 (020 7371 5170; kettal.com). Les Indiennes, 444 Warren St, Hudson, NY 12534, USA (001 518 828 2811; lesindiennes.com). Ligne Roset. Ring 01494 545910, or visit ligne-roset.com. Linley, 60 Pimlico Rd, London SW1 (020 7730 7300; davidlinley.com). Living Divani. Ring 020 7792 2522, or visit livingdivani.it. Magis. Ring 00 39 04 213 19600, or visit magisdesign.com. Matches Fashion. Visit matchesfashion.com. Memphis, 5 Largo Claudio Treves, 20121 Milan (00 39 026 554731; memphis-milano.com). Molteni & C, 245-249 Brompton Rd, London SW3 (020 7631 2345; moltenigroup.com). Nilufar, 32 Via della Spiga, 20121 Milan (00 39 02 365 90800; nilufar.com). Oka. Ring 03330 042042, or visit oka.com. Oliver Bonas. Visit oliverbonas.com. Original BTC, Design Centre Chelsea Harbour, London SW10 (020 7351 2130; originalbtc.com). Osborne & Little. 304 King's Rd, London SW3 (020 8812 3123; osborneandlittle.com). Overmantels, 66 Battersea Bridge Rd, London SW11 (020 7223 8151; overmantels.co.uk). Pentreath & Hall, 17 Rugby St, London WC1 (020 7430 2526; pentreath-hall.com). Pierre Frey, Design Centre Chelsea Harbour, London SW10 (020 7376 5599; pierrefrey.com). Poliform, 51-61 Wigmore St, London W1 (020 3967 5000; poliform.it). Poltrona Frau, 147-153 Fulham Rd, London SW3 (020 7589 3846; poltronafrau.com). Pooky, 15 Lots Rd, London SW10 (020 7351 3003; pooky.com). Porta Romana, Design Centre Chelsea Harbour, London SW10 (01420 23005; portaromana.com). Rockett St George. Ring 01444 253391, or visit rockettstgeorge.co.uk. Romo. Ring 01623 727017, or visit romo.com. Rose Uniacke, 76-84 Pimlico Rd, London SW1 (020 7730 7050; roseuniacke.com). Schumacher. Visit fschumacher.co.uk. Sibyl Colefax & John Fowler, 89-91 Pimlico Rd, London SW1 (020 7518 8571; sibylcolefax.com). Skandium, 14 Bacon St, London E1 (020 3478 4715; skandium.com). Soane Britain, 50-52 Pimlico Rd, London SW1 (020 7730 6400; soane.com). Tissus d'Hélène. Ring 020 7352 9977, or visit tissusdhelene.co.uk. Turnell & Gigon, Design Centre Chelsea Harbour, London SW10 (020 7259 7280; turnellandgigon.com). Vaughan, Design Centre Chelsea Harbour, London SW10 (020 7349 4600; vaughandesigns.com). Visionnaire, Design Centre Chelsea Harbour, London SW10 (visionnaire-home.com). Vitra. Visit vitra.com ■

1 'Horizontal Sofa Edition', by Time and Style, from £5,600 approx, De Padova. 2 'Brut' table, by Konstantin Grcic, £3,640 approx, Magis. 3 'Kasbah' sofa, by David Lopez Quincoces, from £28,820 approx, Living Divani. 4 'Lavenham Executive' chair, by Patricia Urquiola, £690 approx, De Padova. 5 'Cyborg Club' chair, by Marcel Wanders, £694 approx, Magis. 6 'Tessa' outdoor armchair, by Antonio Citterio, from £3,700, Flexform. Prices include VAT



DRUMMONDS

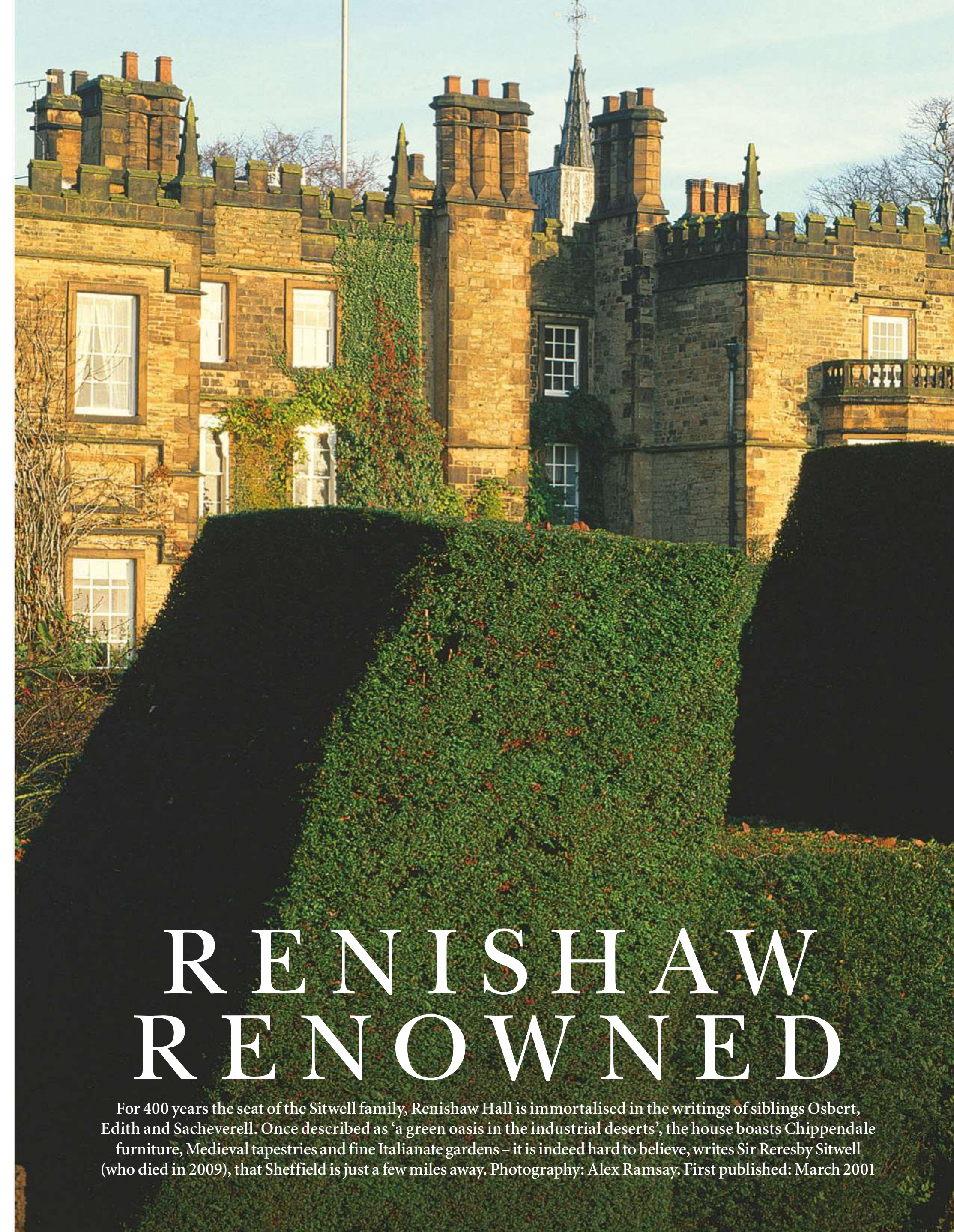
LONDON · ENGLAND



The Whitewater

drummonds-uk.com

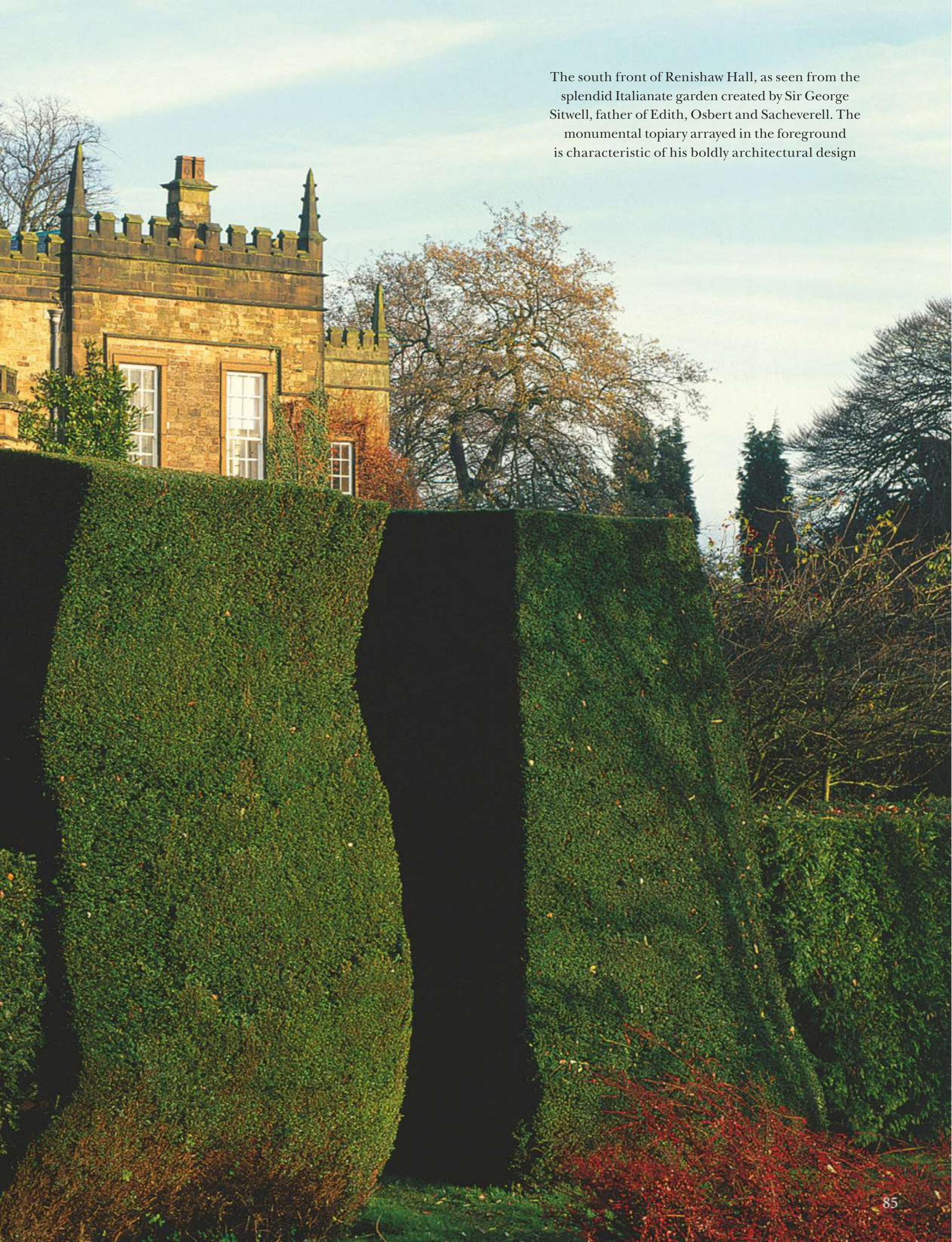
+44 (0)20 7376 4499



RENISHAW RENOWNED

For 400 years the seat of the Sitwell family, Renishaw Hall is immortalised in the writings of siblings Osbert, Edith and Sacheverell. Once described as ‘a green oasis in the industrial deserts’, the house boasts Chippendale furniture, Medieval tapestries and fine Italianate gardens – it is indeed hard to believe, writes Sir Reresby Sitwell (who died in 2009), that Sheffield is just a few miles away. Photography: Alex Ramsay. First published: March 2001

The south front of Renishaw Hall, as seen from the splendid Italianate garden created by Sir George Sitwell, father of Edith, Osbert and Sacheverell. The monumental topiary arrayed in the foreground is characteristic of his boldly architectural design





Top: John Singer Sargent's *The Sitwell Family* (1900) hangs in the drawing room. The commode was designed by Adam and made by Chippendale. Above: a Cecil Beaton portrait of the family in the ballroom in 1930. The author of this piece sits on Lady Ida's knee



The grand furniture in Renishaw's ballroom is mostly Venetian in origin. Lady Sitwell herself is responsible for the subtly rich colour scheme visible throughout





RENISHAW Hall, on the easternmost foothill of the Pennines, has been home to the Sitwell family for nearly 400 years and has become famous through the writings of Edith, Osbert and Sacheverell. Once I described Renishaw as ‘a green oasis among the industrial deserts’ – if you gaze out over the Italian-style garden, lakes and parkland you might be unaware that Sheffield is but a few miles away; today the collieries and ironworks have gone. The artist Rex Whistler declared that Renishaw was the most exciting place he knew; it has a compelling atmosphere that holds a mysterious grip over all who live or work there.

In 1301 an old lawsuit results in Simon Sitwell, first of the name, living at nearby Ridgeway; later his descendants moved to the village of Eckington; the squires of Renishaw have long been lords of the manor there. In 1625 George Sitwell built a small H-shaped manor house, nucleus of the present Renishaw Hall, which he garrisoned for the king during the Civil War. He was thus continually fined under the Commonwealth, but recovered his fortunes thanks to the ironworks he founded.

The old cavalier was succeeded by his son Francis, he by a second George, he by another Francis – eldest of three brothers with three first cousins. All six were confirmed bachelors, so the second Francis was followed by his cousin William, grown ‘immensely rich’ through commerce in

the City; with him the male line came to an end. However, William’s sister Catherine had married Jonathan Hurt of Hesley Hall, near Sheffield; both died young, but their son Francis was adopted by his wealthy uncle and in 1777 inherited his fortune and estates and changed his surname from Hurt to Sitwell.

The early owners had been Whigs. Quiet and scholarly, they collected books and paintings, improved farming and planting, amassed rents and royalties and married heiresses – hence the weird family names affected later on. Great sportsmen, Tories and Jacobite sympathisers followed in Regency times. Huge wings were added to the house; four generations lived hard and died young. The money ran out, so Renishaw was spared further additions in the Victorian era.

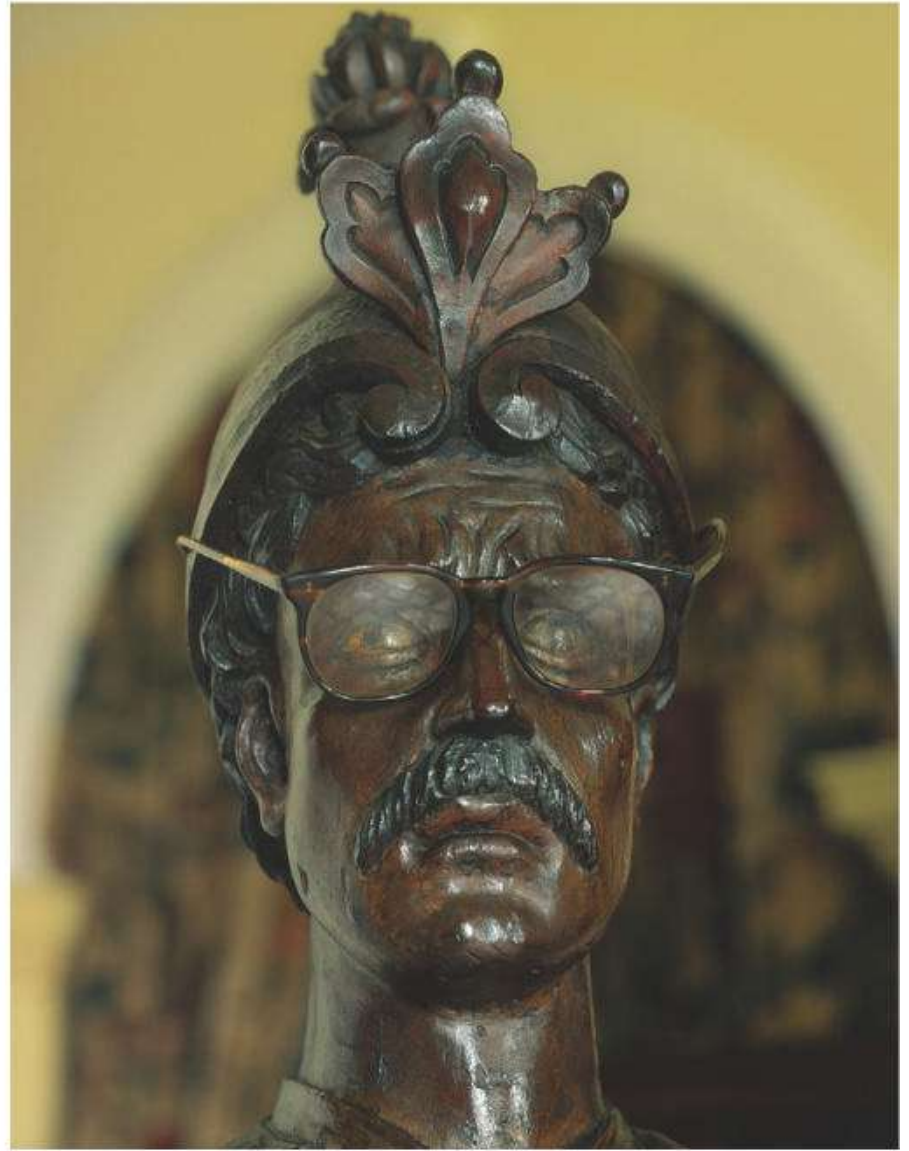
Francis Hurst Sitwell, as he came to be known, did not live long to enjoy his inheritance. Sitwell Sitwell, who succeeded in 1792, was the most colourful of ancestors: his passions for outdoor sports and for building soon became apparent. He kept a racing stud and two packs of hounds, and once bagged two escaped Royal Bengal tigers in his woods. He built the beautiful dining room in 1793, added the drawing room and billiard room in 1803 and the ballroom in 1808: the Prince Regent attended the opening ball with Princess Charlotte, and made his host a baronet. Sir Sitwell died of cancer three years later,



Top: the dining room, with its Adamesque plasterwork, was added to the house in 1793. The painting above the fireplace is *The Sitwell Children* (1787) by John Singleton Copley. His bill for £13 survives. Above: fine Brussels tapestries, signed ‘Judocus de Vos, 1710’, hang in the drawing room. One was taken to Sargent’s London studio for his family portrait, along with the Chippendale commode

This Neoclassical mantelpiece was originally designed by Sir William Chambers for Melbourne House in Piccadilly. It was later purchased by Sitwell Sitwell. The 18th-century Brussels tapestries depict allegorical scenes and are based on cartoons by Charles le Brun





This page, clockwise from top left: a pair of 17th-century Italian carved soldiers stand guard in the entrance hall; improbably, one of them sports a pair of modern spectacles; in the late 19th century Sir George Sitwell remodelled several surrounding bedrooms so as to enlarge the grand staircase; Lord Berners's painting of 1939 portrays Sir Osbert Sitwell in an alcove at the Escorial monastery, near Madrid



This page, clockwise, from top left: in the Green Room hangs a portrait of a mother and child by Cornelius Johnson, dating from 1610; this fireplace stands in the entrance hall. The mural is an architectural fantasy by John Piper, whose paintings of Renishaw line the walls; Sir Reresby Sitwell sits on a 17th-century Venetian doge's throne in the ballroom; the front hall, with four more Pipers



aged 41. The first baronet was also responsible for other buildings and follies in and around the park. He employed a comparatively unknown architect, Joseph Badger, but designed the 'Gothic Temple' on the top lawn and the lodge on the drive himself.

His son and heir, the first Sir George, sold the racing stud but kept on the hunters and hounds. Having married a Scots lady, he became one of the first Englishmen to venture north for the shooting, taking a lease first of Birk Hall and then of Balmoral – before, of course, Queen Victoria discovered the Highlands. Sir George had a happy home life but suffered financial disasters: farm rents had fallen, a solicitor robbed him of a fortune, he lost an expensive by-election and had, over the years, been extravagant; many broad acres and much of the contents of the house were sold in 1847 and his income reduced from £12,000 to £700. The family left Renishaw and went abroad. Sir George died in 1853, aged 56.

Sir Reresby, third baronet, lived an even shorter life, inheriting what remained with responsibility for his father's debts. Overwhelmed by worry for his wife and infants, he fell ill and – like his grandfather – died aged 41, in 1862. The eccentric Sir George Reresby Sitwell succeeded, aged two. During his minority the stringent economies and prudent stewardship of his widowed mother, aided by the discovery of coal below the southern fringes of the park,

restored the family fortunes. 'Ginger' was to be father of Edith, Osbert and Sacheverell. He spent most of his long life studying Medieval history, genealogy and heraldry, architecture and gardening. In 1909 he bought the vast castle of Montegufoni in Tuscany; his main feats were his essay 'On the Making of Gardens', a little masterpiece, and Renishaw's formal gardens and lakes.

After World War I, he and his wife, Ida, went to live at Montegufoni and their elder son, Osbert, took over Renishaw. Having survived Eton and trench warfare as a Grenadier Guards officer, he ruled the roost for over 40 years, making Renishaw his summer headquarters. Here he wrote much of his autobiography *Left Hand, Right Hand!* and kept his collection of modern art, notably many works by John Piper. He never married so, when he retired to Montegufoni, his elder nephew, Reresby, took charge.

Penelope and Reresby contrived to preserve and improve both house and garden. A fountain and a bothy displaying the National Yucca Collection adorn the garden, which, to quote Penelope Hobhouse, 'owes more to the true spirit of the Italian Renaissance than any other garden in England today' ■

Renishaw Hall, Renishaw Park, Renishaw, Sheffield, Derbys S21 3WB. For more information about garden opening times (the house itself is temporarily closed to tours), ring 01246 432310, or visit renishaw-hall.co.uk



Top: a partial view of Sir Reresby's four-poster bed and wardrobe, which Ethel Sands painted in trompe l'oeil in 1924 for Osbert to show its original contents. The jaunty portrait over the fireplace is of the Duke of Athens. Above: this aluminium bust of Edith was created c1926-7 by Maurice Lambert, sibling of the composer Constant. The sculpture was commissioned by her brother, Osbert

Known as the 'Indian bed', Lady Sitwell's ornate four-poster is arrayed with an elaborate set of lacquered floral imagery. It was most likely acquired in the late 18th century by Sitwell Sitwell



In a boxy projection to the south, delicate neo-19th-century furniture designed by Frank - 'a chair should be light enough to lift with a finger,' he said - contrasts with the built-in table and benches of the west-facing bay. In each zone, light is admitted from three directions



LITTLE FEAT

One of five interwar holiday houses designed by Josef Frank on Falsterbo, a Swedish resort, the Villa Carlsten is neither monumental nor luxurious, but it's underpinned by big ideas. Within a tiny footprint, the Austrian explored his own peculiar take on domestic Modernism, grappling with circulation, ribbon windows and separate functional zones. That he's a cult architect is no small wonder, says Marie-France Boyer. Photography: Ivan Terestchenko





Above left: a pendant with flounced-linen shade echoes the translucent curtains. On the built-in dining-room table stands Frank's 'Vänskapsknuten' (Knot of Friendship) copper candleholder, as well as Gien faience plates. Above right: Frank's '1842' floor lamp stands by an armchair covered in a discontinued fabric by GP&J Baker. Its designs, several of which were made exclusively for Svenskt Tenn, heavily influenced the Austrian-born designer



Above left: accessed through this door, the service area on the eastern side - consisting of kitchen, maid's room and storage area - remains architecturally separate from the free-flowing living space. Above right: being equidistant from all three 'islands' here, the fireplace unites the living area, while a disguised pipe leading from the flue stops the hearth from being too monumental in character and also allows the stairs to wind up behind



Above: the house viewed from the west, with two Corbusian railed upper terraces. Minus its projecting boxes, the plan is a diminutive 6.5 square metres, making it the smallest of Frank's Falsterbo houses, but as expert Mikael Bergquist writes, the 'doll-like' spaces are 'masterfully' proportioned. Opposite: a pewter 'Vase Jam Jar' by Estrid Ericson for Svenskt Tenn sits on a table outside one of two fairly functional bedrooms upstairs





IN SOUTHERN Sweden, not far from Malmö, the fishing village of Falsterbo stretches along a peninsula of dunes. On either side, two long beaches of white sand slope down to limpid water that, in summer, becomes enticing for swimmers. One side faces the Baltic; the other, the Oresund strait, separating the settlement from nearby Denmark. Between the two shores stands a significant Medieval church, a testament to the time when Skåne was a major province.

Between 1924 and 1936, Josef Frank built five holiday homes in Falsterbo – all quite similar, though Villa Carlsten (1926) is by far the smallest. At the time it was like a theatre box, perched in an empty landscape and fringed by sea to infinity, for there was not yet a single tree. Today this spot has become hugely trendy, and it is surrounded by neighbours. Frank was born in Vienna in 1885 to a textile-designer father. He married a Swede, Anna Sebenius, who was a musician in Berlin when he was finishing his architectural studies. It was she who introduced him to Skåne, where they spent the summer with family and friends, the same people for whom Frank would go on to build these vacation houses.

By the 1920s Frank was a well-known architect in Austria. He had already built several private houses but also a synagogue, a museum, a school of the Arts and Crafts, plus – in line with his political ideals – social housing in the capital. In Vienna's rich café society, he crossed paths with the likes of Klimt, Mahler and Wagner, Kokoschka and Le Corbusier, while he worked for Mies van der Rohe on the Weissenhof estate in Stuttgart. Importantly, he strongly differed from most other Wiener Werkstätte practitioners, especially Josef Hoffmann, who believed in the interior as a *Gesamtkunstwerk*, or a completely unified work of art; he also decried the standardisation of Modernism. But, like his contemporaries, he was very keen on buildings in which space, light and voids dominated, as opposed to the dark and cluttered style of the 19th century: functionalism had arrived.

None the less, Frank remained attached to Ruskin and the Arts and Crafts movement, and even the Oriental chintz and folklore of central Europe. He had textiles under his skin. With Oskar Wlach he created, alongside his architecture, a home-furnishing business called Haus und Garten that won them plaudits at the 1925 Exposition Internationale des Arts Décoratifs et Industriels in Paris; the company remained in operation until 1963.

In Stockholm he came to the notice of Estrid Ericson. She had just set up an interiors company: Svenskt Tenn (meaning Swedish pewter). Ericson was keen to combine her nation's historic folk culture with Modernist elements, so she wrote to Frank in 1932 to ask him to design furniture for her. Scarcely a year later, and alarmed at the rise of Nazism, (the Jewish) Josef and Anna decided to emigrate to Sweden. Architecture would henceforth take a back seat as he embarked on a stunning collaboration in furniture and textiles with Ericson, one that would continue until the 1950s. Out of 170 prints Frank designed, 125 are still produced by Svenskt Tenn today. Marked by the Austrian's great botanical interest – exemplified by a delightful cabinet drawn from Linnaeus and adored by the interior designer Syrie Maugham – his work made him famous among the decorating élite.

At the time when Josef and Anna were holidaying in Falsterbo, it was a paradise with just a few beach huts in the dunes and some houses belonging to an affluent few, like Nantucket or the Ile de Ré. People rode around on bicycles. Created for Anna's sister, the Villa Carlsten is a small cube-shaped wooden box out of which protrude two parallelepiped boxes encircled by bay windows. The roof is flat. The upstairs bedrooms, reached via a large landing, extend into terraces whose tubular metal railings are reminiscent of ocean liners. The society here was cultured, and the sisters would host salons in between dips in the sea.

Enhanced at its base by a band of pebbles, the house has two entrances. One in the east is for services and the kitchen; the other in the south opens into a large living area consisting of three zones, all of which flow into one another without boundaries. The first space, designed as a foyer, opens into two bay-windowed boxes, one more elegant and the other, oriented towards sunset, with fixed furniture like that of a yacht's saloon. To the north, at the room's darker, cooler rear, a staircase winds up around a fireplace and beyond sits a sofa and armchairs. Frank liked furniture to be movable, so you could, say, drag a chair easily to the hearth. Unlike his contemporaries, he opposed rigid functionalism in domestic interiors, designing light, slender furniture and colourful fabrics. Repudiating dogmatism, he advocated, in his words, 'a smiling environment for a pleasant and humorous existence'. For example, he was a great admirer of Lilla Hyttlös, artist Carl Larsson's quaint cottage at Sundborn, now a popular museum.

As the light, which is very strong in summer, sometimes stays all night long, he fitted all the windows of the Villa Carlsten with translucent flounced-linen curtains on invisible rails. They frame the now wooded landscape, while providing privacy. In the décors he designed later with Estrid Ericson, there would often be alcoves, partitions, and lampshades made from similarly pleated fabric. This tiny dwelling is a fine representation of the Swedish dream of the summer house, which sometimes took on grandiose form in the archipelago of Stockholm. It's a setting designed for solstice festivities, which drive people wild before they plunge once more into the long Nordic night ■

Renovated in 2016, the Villa Carlsten belongs to the Kjell and Märta Beijers Foundation and is not currently open to the general public

This page: the south-facing entrance. Opposite: above a lounge covered in Frank's 'Terrazzo' material (1944), we see in his band of casement windows the architect's personal interpretation of the Modernist ribbon technique. From within, one has the effect of stepping into the garden







ARTHUR'S SEAT

Built in an artistic enclave of Chelsea for the painter Arthur Croft Mitchell, Vale End serves up a slice of Edwardian bohemian life set in aspic. Complete with two lofty studios dotted with props and closely hung with the owner's Impressionist-flavoured pictures, the house, in all its timeworn grandeur, has proved an inspiration to grandson Julian Gordon Mitchell, as he writes here. Photography: Katya de Grunwald

Left: in the first-floor studio, the blue walls were intended to control the 'temperature' of the light. An essential studio prop, the large mirror enabled Arthur to check his compositions in reverse. On the desk, a bronze lion incense burner reflects the couple's enthusiasm for Japanese design. Top: a relaxed portrait of Molly stands behind a photograph of Arthur by George Charles Beresford, a close friend and godfather to the two children



This page, clockwise from top: the settee facing front was taken from a more opulent Victorian interior at South Park in Wadhurst; behind the Gillow desk is a 'Hepplewhite' chair that appeared in a number of Arthur's prewar interior paintings; the larger pictures are of Corsica and Dalmatia, made during travels in the 1930s. On the left are later *plein air* works made on Wimbledon Common



This page, clockwise from top left: in the second-floor bathroom, the faded curtains would once have matched the boldness of the acid-yellow door; these days, the original radiator has little effect on the temperature; in the kitchen, where the same vivid hue has been applied to furniture as well as walls, the still lifes are by Molly. The maquette on the table was employed as a drawing aid



Top: many of the house's bookshelves are Terence's handiwork, produced from this second-floor-studio workbench. Above: below a toy boat, one of many relics of a prewar childhood found in this room, the inlaid secretary is Italian. Opposite: in what was briefly Molly's studio, then a nursery, a plaster bust of Pitt the Younger perches above Arthur's copy of a William Etty nude

IN THE SPRING of 2019, for the first time in decades, I set foot in Vale End, the house where my father was born. Completed in 1914, it was built for my grandfather, the painter Arthur Croft Mitchell. Its original specifications can still be seen in beautiful copperplate handwriting in a ledger that remains in the house. Located on Mallord Street in Chelsea, it was to have two large studios with north-facing windows, to ensure relatively unchanging daylight, as well as four bedrooms, a drawing room and a large dining room. The design was functional, the ornament restrained. Walls were painted rather than papered, a schematic flower at the corners of the mouldings surrounding the windows and doors the only accent. There were modern innovations: an ingenious device allowed curtains to be drawn across the main studio window, and the kitchen had counters that could be raised to gain access to hidden storage. There was rudimentary central heating, but the studios were warmed by large anthracite stoves, a standard practice at the time. I spotted an identical model at Charleston on a recent visit. The stoves would burn untended for days.

My grandfather was in his forties when the project began. A painter with a growing following, he had studied at the Slade under the charismatic Henry Tonks, who also taught Augustus and Gwen John, Percy Wyndham Lewis and Stanley Spencer. Arthur's conversation pieces had been exhibited at the Paris Salon and the Royal Academy, and his work was starting to appear in public collections.

Until then he had worked from a studio off the Cromwell Road, dividing his time between London and a home in East Sussex that he shared with his mother and sisters. As well as a studio, Vale End would provide a convenient London address for the family. My great-grandmother was part of a modest artistic dynasty: her father had been a notable architect and portraitist, and her artist brother, Arthur Croft, had made a fortune painting giant, brooding landscapes, ending his days in a sprawling faux-Medieval mansion in Wadhurst. Vale End's Gillow desk and chaise longue were part of his estate.

At the outset of World War I, my grandfather enlisted in the Artists' Rifles, but was moved to the Foreign Office and stationed in Copenhagen. After the Armistice, the Chelsea house became a workplace again and Arthur's pictures started to reflect his growing interest in Impressionism.

Mallord Street was now an artistic enclave, with Augustus John next door but one, AA Milne across the street and the Chelsea Arts Club just five minutes' walk away. At the 1924 Chelsea Arts Ball, dressed as Dante, my grandfather was approached by a young artist and model, Evelyn 'Molly' Ware, who like him had studied at the Slade. She was dressed as a moth with sequinned wings. They were married a year later. A small study of Molly in her sparkling costume still hangs in Vale End. Delighted with her new home, Molly added colour, planting Virginia creeper to soften the brickwork at the front of the house, and choosing Hooker's green for the window frames to contrast with the crimson foliage.

Arthur's pictures grew looser and lighter; he was now working from life rather than careful preparatory drawings, as he'd done before. He painted still lifes in the studio and Molly in various guises: demure with a parasol in a Sussex garden, languid on a rock in Corsica, or elegantly arranging flowers in the Chelsea drawing room. Molly took the upper studio and continued to paint until her two sons were born: my father, Colin, and his brother Terence. Despite some





Top: the oval portrait in this bedroom is a pastel drawing of a young Molly by Charles Ward. Above: the dulled brass nameplate set into the imposing oak front door on Mallord Street (after Turner's middle name) was used as a motif for headed notepaper and correspondence cards. Opposite: at far right is Arthur's painting of Molly in her moth costume, worn the night they met

success – she had exhibited at the Royal Academy – Molly abandoned painting without apparent regret. Her studio became a nursery. From here the young boys would occasionally sneak out to watch as visitors, sometimes in outlandish costume, arrived for soirées at the front door – to quote Larkin, ‘up the paths / The endless altered people came’.

When the cost of servants became prohibitive, my grandmother took on the formidable job of keeping Vale End in order, undaunted by the scrutiny of her older sisters-in-law who still felt a certain claim on the house. In winter, when the studio and nursery grew cold, the family moved downstairs to the cosier drawing room, with its view of the garden through french doors. They would listen to the radio or leaf through the *Illustrated London News* as the children played at their feet.

War again intervened. Now in his late fifties, my grandfather returned to the Foreign Office, and Terence and Colin, aged eight and ten, made the perilous sea journey to join relations in New England. They came back teenagers with American accents. Arthur, now with failing eyesight, returned to his art, but at a gentler pace. In the studio he would paint flowers or portraits of friends. Sometimes he would take the 22 bus to Wimbledon Common to sketch the light playing across the bracken and silver birches.

My grandfather died in 1956, just over a decade before I was born. My grandmother retained her vivacity as well as a fondness for bright colours and bold jewellery. By the time I was a teenager she was a respectable church warden, organising jumble sales for Holy Trinity, Sloane Street, but more than a hint of the bohemian remained. She was thrilled by the punks that had appeared on the King's Road – but always used the word as an adjective: ‘Gracious me, Edward has gone “punk”.’ Grandma talked fondly about the Chelsea of her youth. She had been friends with Gwen John, and describing Augustus's philandering, said: ‘I blame the women. He was so very handsome, and you know what girls are...’ By then John's house was home to two elderly gentlewomen, one of whom invariably wore a lounge suit, trench coat and green trilby.

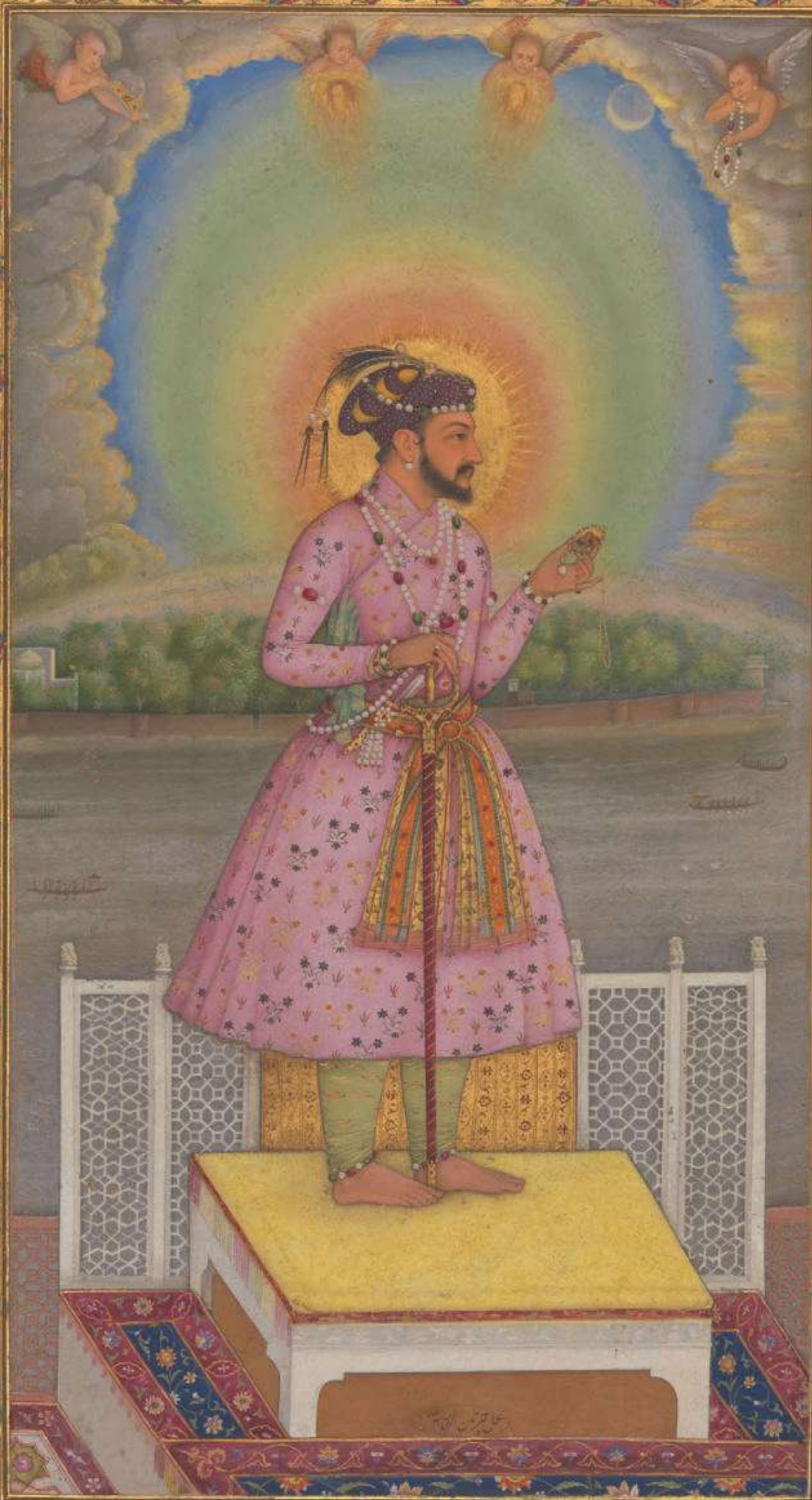
My grandmother shared Vale End with my uncle Terence, a confirmed bachelor and by now a distinguished archaeologist. His manners were formal and his conversation could be exacting – I was 40 before I was fully at ease with it. After joining him for lunch at his club, I would often receive in the post an article or book, sometimes a photocopied chapter of Gibbon's *Decline and Fall*, to illuminate some forgotten point in the conversation.

On my grandmother's death, Terence remained at Vale End. In the mid-1990s, facing rising costs, he partitioned the house to create a separate maisonette, using what had been his parents' bedroom and bathroom, and the little-used dining room. In the main house, where my uncle was now freed from any check on his ballooning library, the shelving multiplied in a vain attempt to keep pace. In his final years he was reclusive, and I was unable to visit. But when he died, beneath the stacks of books and journals I discovered the reverence with which both he and my grandmother had preserved Arthur's effects. The studio desk still contained brushes, pencils and tissue-wrapped charcoal just as my grandfather had left them.

Vale End is an extraordinary survival; a setting for a Somerset Maugham story; a home shaped by and retaining the imprint of remarkable lives, and of the man who inspired me to become an artist ■



میرزا بهر کجاست نماید نام غنیک
بدام از پی دوان شدت جستم چادر
در بوستان دل تنم کجاست



بر است چه سکام دی چه ساسان
چو سان کنم زنی سحری سحر بود
سیاهت مراد در عشق و شاد

میرزا بهر کجاست نماید نام غنیک
بدام از پی دوان شدت جستم چادر
در بوستان دل تنم کجاست

میرزا بهر کجاست نماید نام غنیک
بدام از پی دوان شدت جستم چادر
در بوستان دل تنم کجاست



VISION EXCESS

Elton John and Dame Edna Everage have nothing on the flamboyant owner of these spectacles with lenses cut from a flawless diamond of quite incredible size. A 17th-century Indian prince, he was evidently of the view that carats were good for the eyes. Nor was he alone. Another pair of similar vintage – this time made from an immense emerald – have also resurfaced, further proof that cash-rich, sight-poor Mughal potentates had a penchant for glam-rock-style glasses. As both sets head for auction, Ben Cartwright peers into their history

Opposite: this folio by Chitarman from the *Shah Jahan Album* (1627–28) depicts the bejewelled emperor inspecting a pendant. As well as showing the skills of Mughal court jewellers, the illustration also makes reference to spectacles in its border inscription. Top: as if diamond lenses alone weren't enough, the Halo of Light glasses were upgraded in the 19th century with a frame of rose-cut stones



THE PAST, as the saying goes, always looks better through rose-tinted glasses. But what about looking via the white heart of a diamond, or the green hue of an emerald? These were the one-time viewpoints of a Mughal prince who surveyed 17th-century India through lenses made of those jewels. The gold and silver frames of these unique spectacles, with their rose-cut diamonds, were added later, c1890. By then, they were owned by one of the Indian royal families that made up the princely states during the Raj.

For decades, rumours among gemmologists have been circulating about two pairs of spectacles made of the most flawless of stones. The diamond pair is known as Halo of Light, and its lenses were split from a jewel thought to have been the largest of its kind ever recorded. It was achieved with two blows, a procedure that risked shattering the stone altogether. The cost of such a diamond was so colossal only an emperor or a member of his court could afford it. This rare specimen with its pinkish hue came from the riverside quarries in Golconda, exactly the same origin of the Koh-i-Noor diamond, which is now in the Tower of London as part of the British crown jewels.

In the 17th century, the Mughal empire was the richest in the world. The state had separate treasuries for jewels and objects that were inlaid with them. The emperors Akbar, Jahangir and Shah Jahan were themselves experts on the subject, and artists at court produced miniature portraits of rulers inspecting their favourite precious stones. In one 1627 painting, Shah Jahan stares intently into a miniature of himself, his body wrapped in rubies, emeralds and pearls. Just four years before, he had started planning the Taj Mahal as a memorial to his favourite wife, Mumtaz Mahal, Chosen One of the Palace and Queen of the World, who had died while giving birth to their 14th child. After her death, it was said that only emeralds could cure her royal husband's tear-weakened eyes.

The spectacles with emeralds for lenses are called Gate of Paradise. Beginning its journey in Colombia, the precious stone was transported through the reaches of the Spanish and the Portuguese empires, eventually finding its way to Goa. The emerald was sawn with such precision that the grain in each lens matches. The craftsmanship that made these lenses can also be used to date them; such skills died out after the introduction of industrial techniques in the 17th century.

Glasses arrived in India from Europe in the 15th or 16th century. The European East India Companies were busy setting up trading factories. Their goal was to secure lucrative tariffs on

spices, textiles and a range of goods including lacquered furniture. Precious gems from around the world, be it Burma or South America, arrived by ship in the Portuguese ports of Goa.

It was a time of mutual curiosity between East and West. The emperor Akbar ordered a suit of clothes in the Portuguese style. The English ambassador, Thomas Roe, explained the art of brewing beer to Jahangir, self-styled Conqueror of the World. He also showed him a miniature by Isaac Oliver and claimed no artist in India could possibly paint so well. The emperor had his chief artist make three copies. They were paraded alongside Roe's and the Englishman was asked to tell the difference. He couldn't. Miniaturists working for Jahangir made luxurious copies of European etchings of *The Martyrdom of Saint Celia* and *Preparations for the Birth of Christ*. In Amsterdam, Rembrandt studied collections of Mughal miniatures, and drew facsimiles, including one of a *Mughal Nobleman* and *Four Mullahs Seated Under a Tree*.

Reading glasses were invented in Renaissance-era northern Italy. A sermon of 1305 mentions the invention of the art of spectacles. The first image appears on a mural in Treviso from 1352, showing the long-dead Dominican cardinal Hugues de Saint-Cher sporting a pair of riveted glasses that folded together above the nose. Spectacles probably arrived in India with the Portuguese, and certainly the Jesuit priest Rodolfo Acquaviva was wearing them when he visited Akbar in 1580.

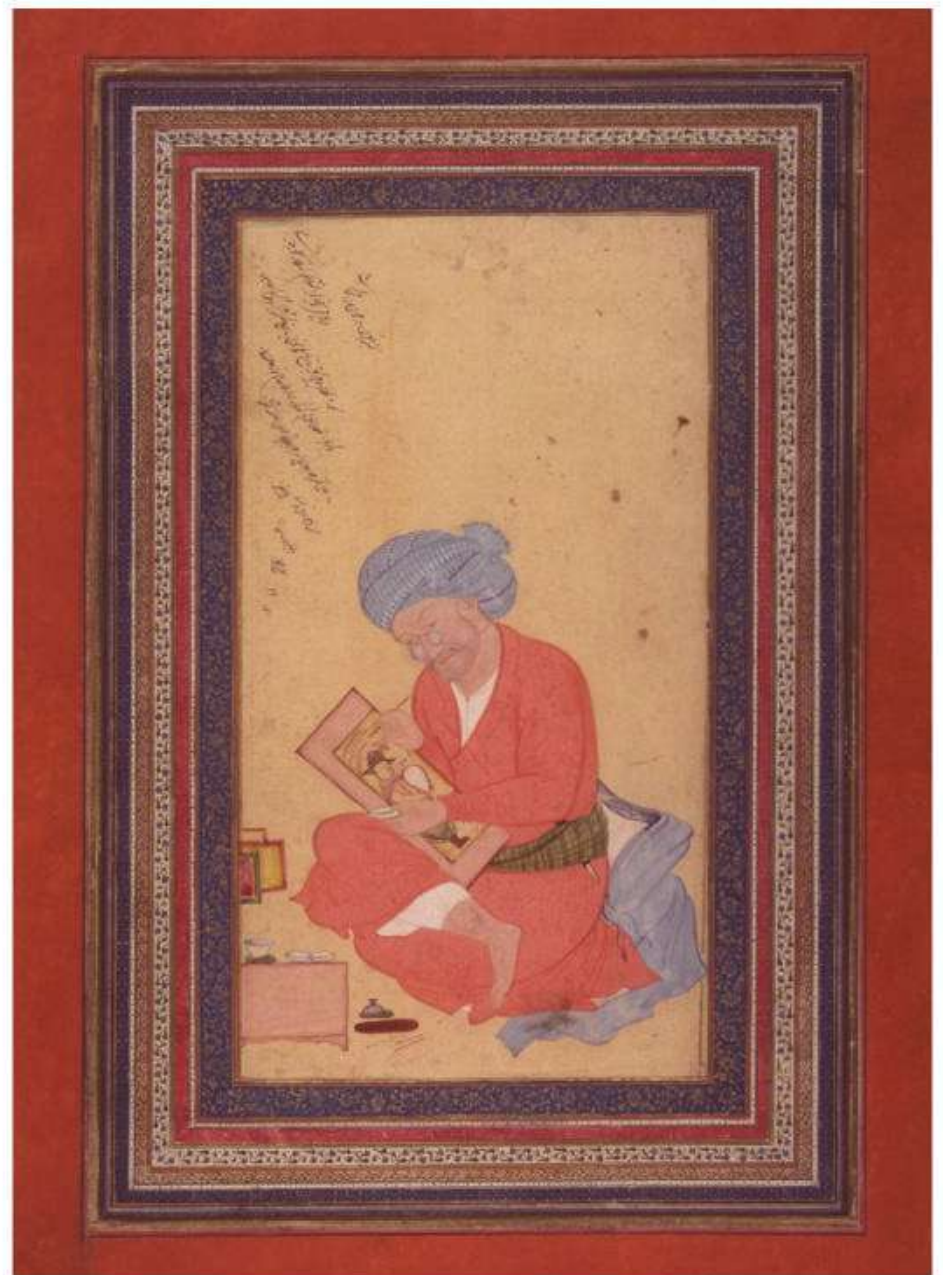
The earliest image in India of the optical enhancers is a small portrait of the artist Mir Musavvir. This touching gouache work, which was painted c1570 by his son and apprentice Mir Sayyid 'Ali, shows the master artist as an old man with a white beard concentrating on reading a scroll. To help his eyes, weakened by all the hours staring at miniature paintings, he wears eyeglasses. If the earliest representations of spectacles in Mughal India are portraits of artists and learned men, by 1620 there was a change. Court elites start to be pictured wearing glasses balanced on their noses. Spectacles were becoming fashionable for those with failing eyesight.

It was some time before production in India matched that of Europe. All wearers of glasses will surely sympathise with the man who, having managed to lose a pair of *firangi* (foreign) spectacles in 1706, struggled to replace them with the correct lenses. By 1890 – the time these incredible diamond and emerald ones were reframed – there was a vibrant market for glass and crystal spectacles. Newspaper adverts by professional opticians warned of the dangers of bazaar-made specs, and praised foreign lenses manufactured from pure rock pebbles and Bavarian crystal.

The diamond and emerald lenses in the nonpareil examples on these pages would have originally been worn perched on the nose, like a pince-nez. Looking through them alters reality, as though one is under the spell of a hallucinogen. Having been made to be used, the lenses weigh roughly the equivalent of a modern-day pair from Specsavers. For Muslims, green is the colour of the garden of paradise. Thus the wearer of the Gate of Paradise would have been viewing heaven.

These incredible spectacles are soon coming up for auction at Sotheby's in London. One year after a pair of Gandhi's glasses fetched £260,000, how much more exactly will it cost to see the world through the eyes of a Mughal royal? ■

The glasses will be exhibited at Sotheby's galleries in Hong Kong from 7 to 11 Oct and at 34-35 New Bond St, London W1 from 22 to 26 Oct before being sold in the 'Arts of the Islamic World and India' auction at the latter on 27 Oct. For details, ring 020 7293 5000, or visit sothebys.com. To see more spectacular specs online, visit vam.ac.uk/collections/glasses



Opposite: the Gate of Paradise spectacles are no later than 17th-century, when the lens-cutting technique used became obsolete. This page, top: the emerald is Colombian. Above left: this anonymous Mughal painting depicts Europeans in classical Western dress – the male figure holding eye glasses. Above right: in Mu'in Musavvir's *Portrait of Riza 'Abbasi*, 1673–74, the subject sports a pince-nez

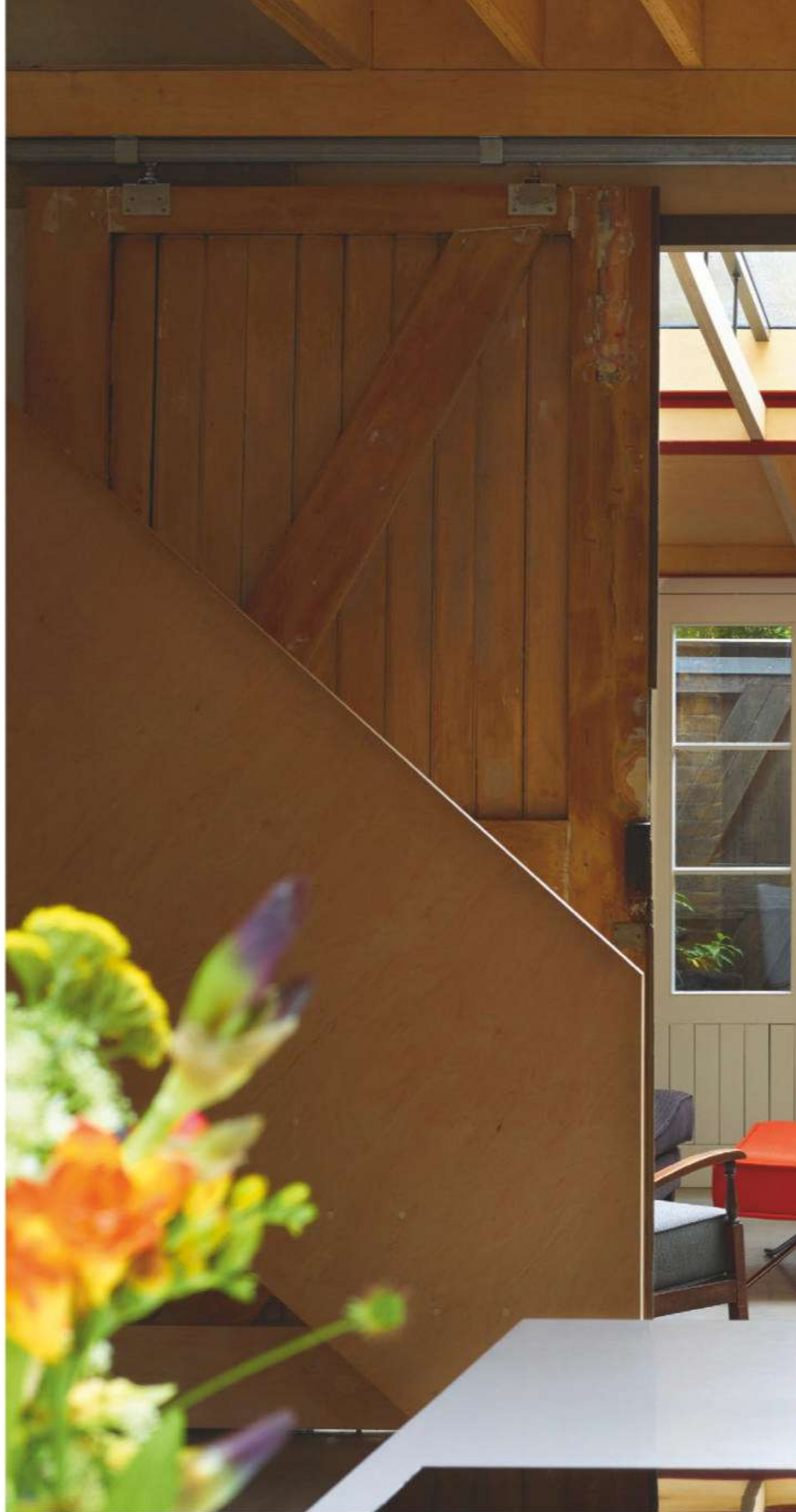


Hannah Campbell has spent decades daydreaming about the old coach house next door to her childhood home in southeast London. Now she's ensconced with husband Neill (like her an architect), they've offset the 'wonky' 1838 features – hook-riddled walls, carriage doors and vestiges of the horses' stalls – with modern insertions smoothly dressed in cork, plywood and render. Kate Jacobs takes up the reins. Photography: Rachael A. Smith



Left: the original doors, painted olive green to match traces found, were placed on sliding tracks to function in the space. The island was designed to fit round posts that marked out the horses' stalls. Top: Lomax & Wood replaced the existing sash window and its position was lowered. The blue door in the courtyard opens on to Hannah's parents' big garden

A STABLE CLAD





Opposite, top: Uncommon Projects always use a durable hardwood veneer for units – in this case maple to match the ply writ large elsewhere. Bottom: the table and bench are by Unto This Last. Anna French linen covers Pickwick Papers and Fabrics' bespoke cushions attached to Hübsch wooden hooks. Above: in the living room, the 'Pop' chair and ottoman are by Christian Werner for Ligne Roset



RECEIVED wisdom tells us that it's best to live in a house for a while before forging ahead with major changes. But while architects Hannah and Neill Campbell moved into their southeast London coach house only after its conversion was largely complete, they had been contemplating its potential for many years – in Hannah's case for most of her life. The child and grandchild of architects herself, she grew up in the house next door, one of many dignified early Victorian villas on a wide, tree-lined street in Brockley. In fact, the coach house pre-dates the house where her parents still live, which is the oldest dwelling on the street. 'Our place was built eight years earlier, in 1838, to serve the orchards and market gardens that were here before the houses,' she says. When Hannah's family moved in, back in 1980, they sold the coach house to sculptor Polly Ionides, who lived opposite. Hannah grew up to the soundtrack of a chisel steadily chip-chip-chipping away blocks of stone. 'I was always intrigued by Polly's studio and fascinated by the way the building was so tucked away. Our families were good friends and she used to have a party in the studio every Christmas. I remember the clutter of stone, the smell of mulled wine and us all sitting on hay bales to sing carols.'

Hannah's relationship with her now husband, Neill, stretches back almost as far. They met at school and endured many long-distance years as they both studied architecture in different cities. By 2007 they were both working in London and living nearby, and that's when Polly first suggested they might like to pick up the reins of the coach house one day. 'We'd always thought we'd design our own house, not take on the conversion of somewhere that seemed so small. But it was such an unusual and unassuming place,' says Hannah. Neill agrees: 'We would often think about the idea, discuss different ways we could make it work.' By the time Polly was ready to move in 2016, it had begun to feel like a viable proposition, although convincing mortgage lenders and planning departments to share their vision proved less straightforward. 'There were two years of form-filling and meetings,' recalls Neill with a slight shudder.

As they approached this daunting conversion, the couple tried to play to their individual skill sets. Neill, a partner at BPTW, a practice that specialises in large-scale residential projects, took on the planning. He was meticulous. 'There were detailed drawings of every aspect of the building – I think I created more than ten staircase options. But in my job now, there's a lot of big-picture strategy. It felt good to focus in on the details.' At the time, Hannah was expecting their second child, Tess, now six, younger sister of eight-year-old Grace. But once the building work began, Hannah picked up the baton and became project manager, specifying everything along the way. 'Neill became my client for a while. He would visit on his way to work, then I would come along later in the day and resolve everything he had raised. We made it clear to our brilliant contract team that we wanted to be consulted about each little decision. And all our carefully laid plans had to adapt because it's an old building where everything is wonky.'



Opposite, top: the tall recess in the hall was a door linking to the adjacent property. It helps when the neighbour is both your dad and an architect who specialises in party-wall work. Bottom: on the stair wall, the couple created a datum line to match the height of the facing balustrade and, beyond, the bed head and wardrobe handles. This page: Neill's angled staircase grew out of many permutations



The coach house was full of interesting vernacular features, such as timber posts that once framed the horses' stalls. The couple's vision for the conversion was to salvage and celebrate everything they could from the original building – often to the bemusement of their builders and decorators – and create a clear differentiation between old and new. 'Our principle was that the new additions should feel more like a series of simple insertions,' says Neill. Against a backdrop of rough-and-ready brick, timber and stone the couple have introduced plywood, cork and render, all unpretentious, earthy materials. Plywood, used for panelling, storage and the final iteration of the staircase, is at the heart of the project. 'Plywood works here because it is another simple, honest material, but its completely flat planes create an interesting contrast with the more rugged elements of the house,' says Neill.

On the ground floor, where originally a carriage was stored and the horses stabled, there is now ample space for the kitchen and dining area, while the building has been extended out at the front to create a living room, in what was the front yard. Upstairs in the former coachman's quarters now lie two bedrooms. In the space between this block and Hannah's parents' house, there are three half levels: the lower-ground floor houses the practicalities – playroom, utility and a shower room. Then on the upper-ground floor, there's the entrance hall and a light-filled study. Above this, a few steps up from the bedrooms, is the family bathroom, 'It feels like a treehouse up here,' says Hannah, gesturing to the canopy of leaves beyond the window.

The kitchen continues the plywood theme, but here it is topped with a hard-wearing maple veneer, chosen to match the plywood's warm, pinkish tones. Hannah asked Uncommon Projects to create this room. 'They have a background in architecture and product design, so they create bespoke work that's a unique response to the building. And they're passionate about quality, in terms of materials and construction, so their work is incredibly resilient.'

The coach house has stood Hannah in good stead for her own career. She concentrates on small projects, 'whether it's a home office or better storage, the kind of jobs that people might feel are too small to interest an architect but, when done really well, can make a huge difference to how a home functions.' Converting the coach house has left her with a new level of empathy. 'Having work done at home, on any scale, can be disruptive and emotional. I'm there to make things as easy as possible for my clients.'

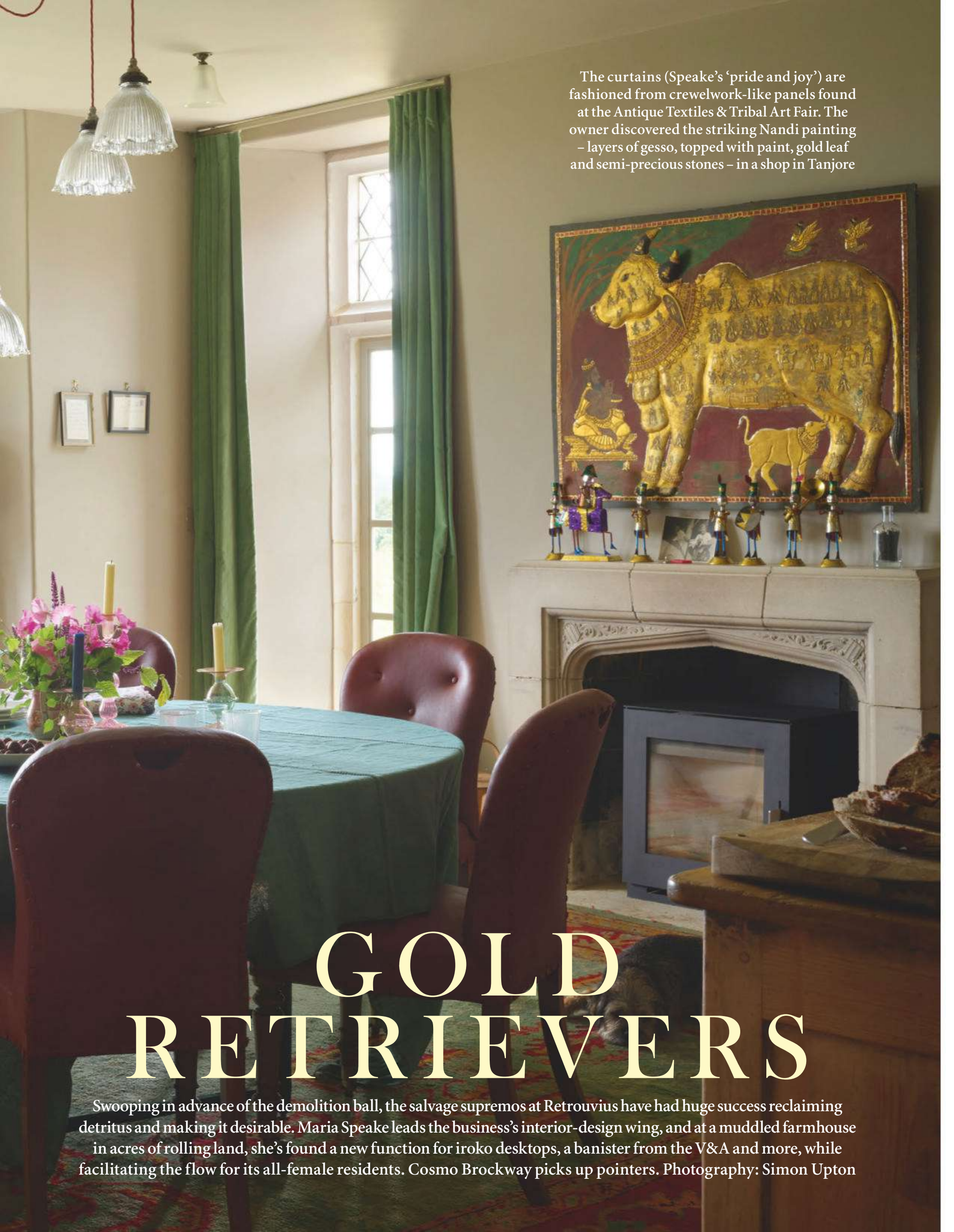
After so many years of anticipation, the couple found actually living here to be quite overwhelming at first. 'It felt bigger than we had hoped, but we have gradually relaxed into it,' says Hannah. 'We designed it with family life in mind so, even though it's never quite as uncluttered as one would hope, that's fine. We don't have to be precious about it, that's not the nature of this building and it never has been' ■

BPTW. Ring 020 8293 5175, or visit bptw.co.uk. Hannah Campbell Design. Ring 07710 133573, or visit hannahcampbelldesign.co.uk. Uncommon Projects. Ring 020 8617 1554, or visit uncommonprojects.co.uk



Opposite, top: on the landing, seen beyond a 'Dovetail' throw by Eleanor Pritchard, is an artwork by Sam Pullen, Hannah's brother-in-law. Bottom: the bathroom, with its Duravit fittings and floor from Siesta Cork Tile Co, Croydon, is a tree-fringed eyrie at the top of the house. This page: the fitted wardrobes were made by Richard Underwood (summerpheonix.co.uk), whom Hannah uses regularly





The curtains (Speake's 'pride and joy') are fashioned from crewelwork-like panels found at the Antique Textiles & Tribal Art Fair. The owner discovered the striking Nandi painting – layers of gesso, topped with paint, gold leaf and semi-precious stones – in a shop in Tanjore

GOLD RETRIEVERS

Swooping in advance of the demolition ball, the salvage supremos at Retrouvius have had huge success reclaiming detritus and making it desirable. Maria Speake leads the business's interior-design wing, and at a muddled farmhouse in acres of rolling land, she's found a new function for iroko desktops, a banister from the V&A and more, while facilitating the flow for its all-female residents. Cosmo Brockway picks up pointers. Photography: Simon Upton



Top: in the opened-up inner hall, a corduroy-covered sofa designed in the 1970s by Speake's father-in-law, architect Nicholas Hills, sits on a carpet from the Afghan family-run Ornate Rugs in north London. Above left: the land, which has been in the family since the late 19th century, looks on to reclaimed wetlands. Above right: in the kitchen, a commissioned set of family portraits on plates by artist Eliza Hopewell hangs on the far wall



Top: in this interconnecting hall (formerly a tiny one-windowed room), a rattan canine sculpture seems to bound along beside a Verdure tapestry from Adam Hills's collection at Retrouvius. Above left: the reconfigured staircase. Above right: fresco painter Ella Walker conjured up a dreamlike scene on a folly in the garden. Inspired by Medieval iconography, the Glasgow School of Art graduate has lent a touch of whimsy and colour to the surroundings



'I AM a self-proclaimed scrap dealer,' interior designer Maria Speake says with a laugh. We are sitting in her yet-to-be-formed dining room under a lantern fashioned from loofahs and plain reredos of linen arching towards the wood-planked ceiling. Of course, anyone who follows the cult of Retrouvius, reclamation pioneers of the Harrow Road, will enjoy this self-deprecation. Speake's vocation is redeeming what might be lost, salvage not souls, but still no less powerful for it.

Regular writers for this magazine might find themselves inured to houses whizzing by in multitudes, but Speake's home (*WoI* Oct 2020), drenched in late summer light, made me feel as though I was holding it in my palm in wonder. How to explain the alchemy that surrounds her every touch, each masterly stroke of placement and elevation? Who else would repurpose Regency chimney-piece pillars as bathroom splashbacks or, for that matter, panels of amber-coloured ecclesiastical alabaster, etched with coronets, as coffee tables?

Elfin and darting, Speake is never far from the rescue, and with her partner, Adam Hills, swoops under the shadow of the demolition ball liberating objects, materials and furniture as voraciously as any resistance fighter. Memorable examples include an entire concourse floor of rare fossil limestone from Heathrow airport (part of it destined for Speake's shower room), copper light panels and doors snatched from the maw of Crossrail construction, and, stretching further back in time, entire façades of Westmoreland slate from Blackfriars office buildings. No spindle or snippet of leather ('the more bruised and plumed with white, the better') is cast aside. The label on my breakfast jam – Rubies in the Rubble – might be the title of Speake's memoirs, although I suspect she is far too discreet and self-effacing to ever write them.

Having seen Speake's transformation of Bella Freud and James Fox's Kilburn house (*WoI* Feb 2015), the owner of the farmhouse seen in these pages knew the interior designer was the 'only person to unpick the awkward labyrinth I had inherited. Plus her style is such a riotous, unexpected collision of colour and materials, textures and tones.' A noted writer and mother of three daughters, the owner had taken up the challenge of converting the unloved farmhouse, overlooking a valley in rolling country, to create a home for her brood and a retreat for writing. Set deep on a family estate, the house is an 'aggrandised muddle of cottages made into a larger house, clad with Edwardian brickwork and crenellations'. Speake, who first drove up its bumpy farm track in 2014, could feel its potential at first sight, confirming the owner's hunch that she was the right choice. 'She looked at its seemingly insurmountable idiosyncrasies, the bizarre connections, twisty staircases and hobbit-sized rooms,' recalls the owner, 'and saw only the opportunity to celebrate its strangeness.' Wonky walls were left alone but staircases were moved, and a new entrance hall was configured, because, in Speake's words, 'there was absolutely zero sense of arrival; you were just sort of spat into a room'.

Taking up the gauntlet, the designer began by honing a sense of what an all-female or, in her formulation, 'a full-

Top: the 'informal' entrance hall at the rear was created by Speake as a space to arrive 'on a Friday evening and dump all your stuff without instantly filling the house with chaos'. The floor is covered in polished Derbyshire fossil stone, while the cupboards are reclaimed iroko desktops. The salvaged green window looks into an upstairs bathroom. Above: in the 1930s-flavoured guest loo, an old photograph of the farmhouse hangs beneath a Paula Rego etching

Two fine inlaid Damascene tables add a touch of the east in the low-ceilinged study, as do the jaunty gold palm trees and Agnès Emery's 'Jaune Trop Cuit' yellow. The Art Deco chenille curtains were an early find by Speake, while the medicinal artwork is by Tom Waugh





Top: in the main bedroom, restfully decorated in 'Temple' by Paint and Paper Library, Speake covered the headboard with a chenille shawl. The Georgian fire basket was a find of Adam Hills's. Above left: standing guard at the dressing room, with its antique suzani curtains, is a marquetry secretaire inherited from the owner's mother. Above right: an elegant chesterfield from James Graham-Stewart makes for a place of contemplation

The rug in the main bathroom was discovered at the Antique Textiles & Tribal Art Fair in Olympia, London. The bathtub is sheathed in reclaimed iroko hardwood while the 'Birds' wallpaper is by Galbraith & Paul. The elegant old marble sink hailed from English Salvage





oestrogen' household would benefit from. 'One of the elements I worked hard to create were non-territorial areas, spaces where difficult conversations could be had with a sense of neutrality but also intimacy.' Such perspicacious insights are grist to Speake's design mill. She approached the project with an intuitive sense of the dynamics that can play out between a single mother and her clutch of near-adult daughters. 'Connection is another vital element to a flowing layout,' muses the interior designer. 'I wanted the rooms to flow into each other in a sort of interconnected circle, so you don't get cut off.'

Another piece of the jigsaw was to create a nest for 'someone bedding into the family estate but wanting to retain her own identity'. It was within this vision of a retreat eyrie that Speake spun her magic. Forays were made to textile fairs and markets, where the owner remembers being jostled into adventurous purchases by her interior designer. 'Wouldn't this make a perfect curtain for the bedroom? she'd say, fishing out a dilapidated old suzani. Would it? I couldn't really see it but, lo and behold, two years later it appeared and was, as she predicted, perfect.' It was finds such as 'a pair of Art Deco chenille curtains lined with corduroy, dusty raspberry, brown and yellow' that inspired the colour schemes at a nascent stage.

A self-described magpie by nature, the owner combed family attics and outbuildings for discarded pieces, and Speake made them cohere in the space. Cracked-leather horseshoe-backed dining chairs were re-covered, while Retrouvius brought back to life an aunt's inherited dresser along with washstands and, joyfully, a trio of battered Louis Vuitton travelling trunks.

The duo made the most of the house's limitations. The kitchen was made jollier by adding one bright-green wall (and a smattering of Eliza Hopewell plates). The owner recalls how 'another room groaning under a low ceiling and heavy beams was saved from oppression by painting the wood white, the walls a yellow found by Maria – 'Jaune Trop Cuit' by Agnès Emery – and sticking a few golden palm-tree lights in the corner'. The owner's final flourish was 'a sculpture over the fireplace by Tom Waugh – who couldn't love a sleeve of Nurofen made of Carrara marble?'

The sense of spirited freedom tumbles over into the garden with a lively fresco painted on the side of a folly by Ella Walker. 'Knowing that I love works by Titian, Ella suggested making a work based around Artemis,' says the owner. 'But if you look closely there is a cornucopia of disparate objects – shells, plants and strange beasts.'

A place to write a book, a place to dance through the night, a place to dream while looking at a mythical mural by moonlight... Maria Speake firmly believes that 'the atmosphere of a house is what makes it *live*'. She also has the gift of being able to mould a form that can hold the anima breathed by the occupants. The owner herself concludes our visit with a prophetic wish. 'I hope this house will always be enjoyed by my children, grandchildren and their descendants.' As I drive back through the yawning valley, I have no doubt it will ■

Retrouvius Design Studio. Ring 020 8960 8676, or visit retrouvius.com

Top: in relocating the staircase, Speake opened up this little route to a guest-bedroom. The banister was reclaimed from the V&A, and the balustrade came from an Adam building in Regent's Park. The pheasant-and-cyclamen tapestry came from Speake's archive, and the 'funny little shaving stand' was found by Hills at Retrouvius. Above: from an attic bedroom, a tangerine-painted cast-iron bath is seen past tribal rugs collected by the owner on her travels

In this daughter's bedroom, wallpaper from Christopher Howe chimes with a vintage Yoruba fabric headboard, topped with antique hand-painted mirrors. Speake fashioned the 'peas in a pod' fabric into a lampshade, while the cushion lying on the bed sports Greek folk embroidery







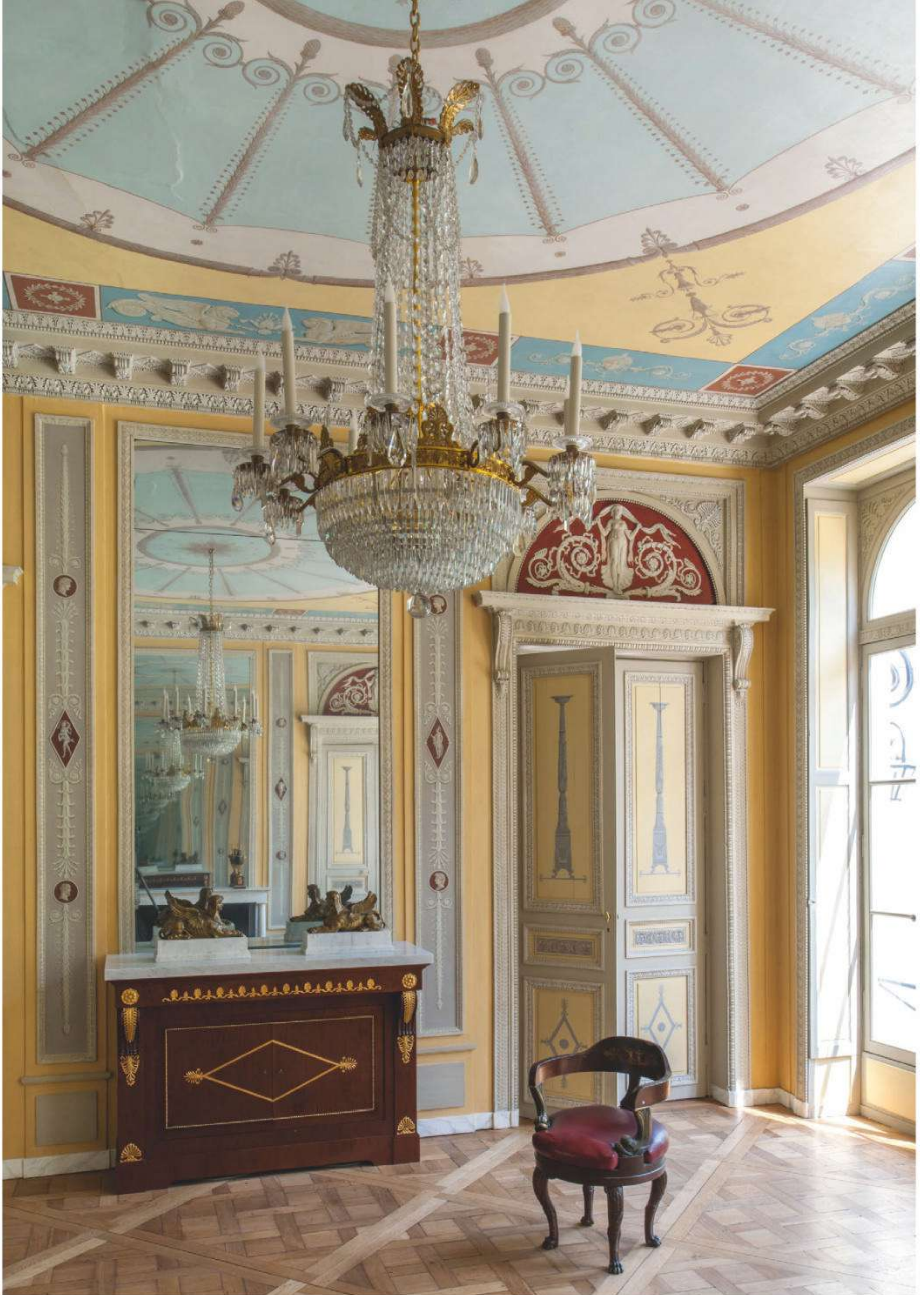
HOW VERY FORTUNÉE

Reputedly ‘the naughtiest woman in France’, Fortunée Hamelin fancied herself a bit of an interiors maven and tastemaker, decorating her Paris home in full Directoire fashion. That scheme might have been lost forever, buried beneath centuries’ worth of paint, but for a recent intervention. Now the Hôtel de Bourrienne’s true colours can finally be revealed – just as the wily owner’s were. Text: Philippe Seulliet. Photography: Guillaume de Laubier

Opposite: the recumbent dogs on the plinth of the ormolu mantel clock in Fortunée Hamelin’s bedroom symbolise fidelity – ironic, perhaps, given that she separated from her husband not long after they were married and, scandalously, had many lovers. Top: the walls are adorned with birds evoking her Creole childhood and are topped by a frieze that has been partly restored and partly reconstructed



This page, clockwise from top left: a detail of the ceiling in Fortunée's bedroom; on the door leading to the same chamber is a butterfly, its wings representing the fragility of love; the double doors in grisaille are adorned with painted *torchères* on an ochre ground and are testament to the skills of the craftsmen working for Hamelin; all set to shoot his arrow, Cupid appears in one Pompeian-red lozenge



Above: reflected by infinity mirrors, an Empire chandelier appears to be supported by the trompe-l'oeil canopy. The latter was discovered almost intact after a 1970s paint scheme was painstakingly removed. Sitting in the middle of the parquet de Versailles floor is a mahogany swivel office chair with dolphin-form arms that is believed to have belonged to Louis-Antoine de Bourrienne, a later occupant of the house



TWENTY YEARS after *The World of Interiors* published an article about the Hôtel de Bourrienne in Paris (Dec 2000), the property has been comprehensively restored by specialist craftsmen on behalf of its new owner, French businessman Charles Beigbeder.

Having struck it rich in online brokerage, then in the gas and electricity market, Beigbeder set up several companies investing in energy, agriculture, transport and new technology, finally establishing the private-equity firm Audacia. With a growing number of employees to accommodate, he went in search of a head office that was both large and architecturally distinguished. That was no easy task, but then he happened to come across the Hôtel de Bourrienne on Rue d'Hauteville in the tenth arrondissement, which was being sold by a family that had owned it for more than a century. Within a fortnight, the deal was done.

Relocating to this buzzing neighbourhood, where clothing workshops have given way to start-ups, suited Beigbeder, who moved in, after three years of renovation work, in 2019. 'What's more,' he says, 'the place tallied with my passion for French history, with its look of the late 18th century, from the time when Fortunée Hamelin lived there.' One of the role models known as Les Merveilleuses, Madame Hamelin is less well known than her main rivals, the future empress Joséphine de Beauharnais, Madame Tallien, who became Princesse de Chimay, and Juliette Récamier, the muse of Chateaubriand. Fortunée, whose portrait by Andrea Appiani can be seen in the Musée Carnavalet, was 'a little creature full of charms', in the words of her husband. 'Brunette, to the point that some questioned the purity of her bloodline, the most beautiful hair in the world, a wide mouth always laughing.' This 'slender doll' was considered the finest

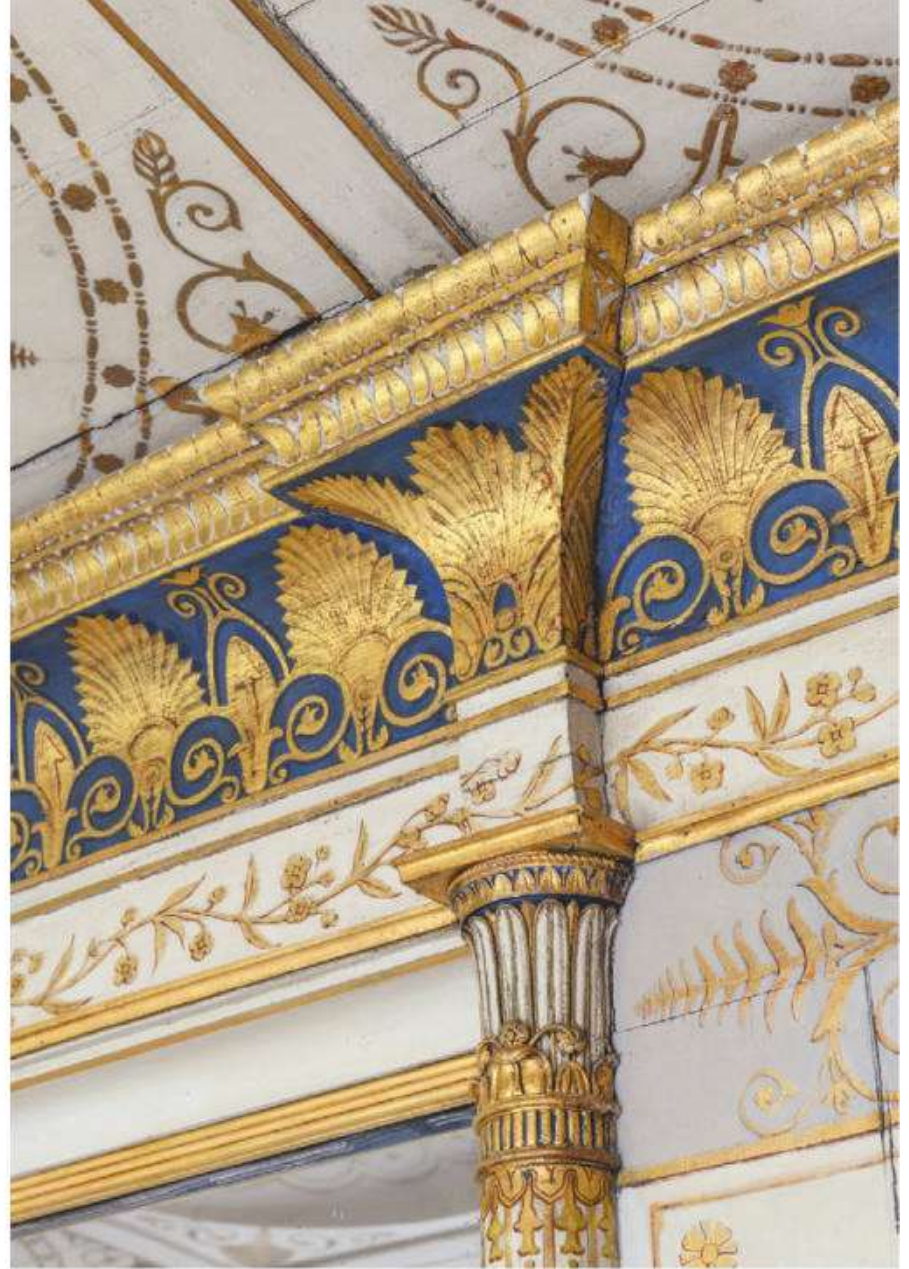
dancer in Paris, winning plaudits at Count Demidoff's ball in 1803, as well as the most accomplished horsewoman, who would go riding in the Bois de Boulogne before returning to the boulevards to enjoy an ice cream at Café Frascati or dine at the Palais-Royal. She was also said to be 'the naughtiest woman in France', collecting lovers and irritating Napoleon Bonaparte, a stickler for propriety who forbade Joséphine from spending time with her. The two Creole women remained friends none the less.

The daughter of a plantation owner, Jean Lormier-Lagrange, she was born in the Caribbean in 1776 and arrived in France with her parents at the age of 12. They first rented then bought the mansion on Rue d'Hauteville in 1792. Shortly afterwards, still in her teens, she married Romain Hamelin, a rich but wet young man from whom she soon separated. She subsequently came into an inheritance from her father, who died in a shipwreck in October 1794 while fleeing his mutinous slaves. The following year, a postmortem inventory of the mansion was drawn up, giving us a picture of the lifestyle of a wealthy household of the time: Aubusson tapestries, mahogany furniture, an ornate clock signed by the master maker Adam Léchopié, and hundreds of bottles of burgundy, bordeaux and champagne in the cellar. Sold in 1798, this house was to be but a brief chapter in the long life of Fortunée, who until her death in 1851 led a Balzacian existence. In that short time she turned her ground-floor apartments (her mother occupied the upper floor) into a fashionable salon, a hymn to grace and elegance. Plaster and paintwork in the Etruscan style feature arabesques and Pompeian motifs, which emerged at the end of the 18th century in Britain and France.

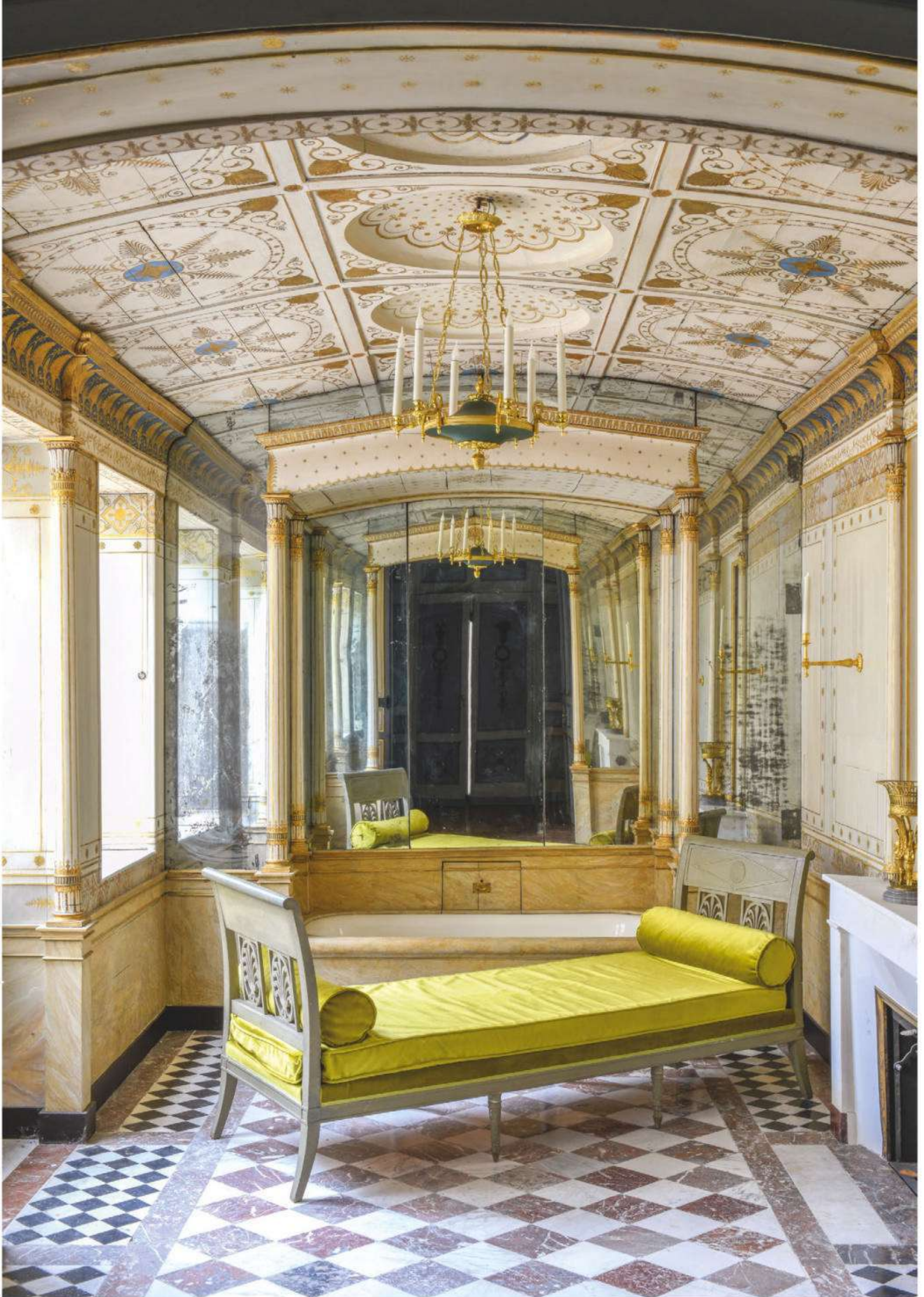
Under the guidance of Christophe Bottineau, the chief architect for France's historic monuments, walls and ceilings are now

Top: in the main salon, two young heroes of antiquity remind us of the popularity of authors such as Homer, Virgil and Plutarch when the house was built. Opposite: the glazed entrance leads visitors into a 'tent' of blue-and-white ticking reminiscent of the veranda at the Château de Malmaison. This dates from the reign of Charles X, when a Swiss stockbroker bought Hôtel de Bourrienne and made many changes





This page, clockwise from top left: in Fortunée's time a door alone linked the Turkish boudoir and the garden, the windows being added later. Painted glass cupolas would have provided more intimate light; the frieze features a loose scroll of acanthus leaves; remarkably the scheme here remained almost intact and required no significant restoration; gold against imperial blue is a typical Neoclassical combination



Above: the *boudoir turc* followed a fashion for such things set by the Comte d'Artois at Versailles and Marie-Antoinette at Fontainebleau. In reality, Fortunée's only ran to a sofa by way of an ottoman, which sat in the mirrored niche and was later usurped by a bathtub. The 1795 inventory also lists a set of chairs here upholstered in Peking blue and two small mahogany tables to support an English tea service



true to the Directory period, the original scheme having sometimes been found beneath several layers of paint, according to Jean-Sylvain Fourquet, a specialist decorative restorer at Atelier Arcoa. Almost intact, the ‘Turkish’ boudoir needed only cleaning and retouching. Beyond that, explains Christophe Bottineau, ‘you have to imagine a suite of rooms that is no longer there – the WC, with an English-style lavatory with a flush, then a spiral staircase up to a heating stove, a water tank, and finally the bathroom equipped with an oval tub and a swan-head tap, and french windows on to the entrance courtyard to release the steam...’

While the ceiling in Fortunée’s boudoir remained untouched, the wainscoting and faux-marble pilasters had to be restored and a frieze of garlands relieved of much later accretions. ‘The ceiling of the main salon’, Fourquet says, ‘had also been preserved. Beneath the repainting carried out in the 1970s we found grey-blue and yellow-ochre monochromes, which harmonised very well with the rest of the décor.’ After much research, the reception rooms are now more or less in a state Fortunée herself might recognise, bar the dining-room ceiling, which at some point in history was replaced with trompe l’oeil. It pales in comparison with the sophistication of the one in a small adjoining lounge, which depicts a canopy sheltering a Dionysian banquet.

In 1801, Louis-Antoine de Bourrienne, who was already living in the area, bought the mansion that today bears his name. He was born in 1769, the same year as Napoleon, a friend from the time both were teenagers at the elite military school in Brienne. In recognition of their shared past, Bonaparte had hired him as his private secretary, first in Italy, then in Egypt. After the putsch of 1799, he then appointed him councillor of state. The property on Rue d’Hauteville cost Bourrienne 100,000 francs – paid in cash –

which he could comfortably afford, having profited handsomely from war trafficking. That is until the emperor, losing patience with his friend, dismissed him. In an act of shameless betrayal, Bourrienne then allied himself with Louis XVIII, who appointed him director of the postal service, then prefect of police and finally a minister in the wake of Waterloo.

Louis-Antoine fell into financial ruin and was eventually compelled to part with his properties, including his Paris home, which was sold in 1824 for 520,000 francs; there was little left from the proceeds once his various creditors had been paid. He died in an insane asylum ten years later; whether or not the loss of his fortune and reputation was a contributory factor is unclear.

As for Fortunée Hamelin, in the aftermath of Waterloo she was exiled to Brussels by Louis XVIII – payback for having schemed in favour of her idol Napoleon’s return to the throne during the Hundred Days. After two years, she made her way back to Paris, having been granted a royal pardon, and earned a living by spying on behalf of the government. She also tried her hand, with varying degrees of success, as a property speculator – which is how she came to live in a succession of charming homes, all the while beguiling Parisian society with her spirit. She developed a close friendship with Victor Hugo and his wife, Adèle, and invited them to live on the first floor of a building in La Nouvelle Athènes in the ninth arrondissement. She occupied the ground-floor suite, which boasted a rotunda-style salon and a garden. It was there that she died, aged 75, after returning from a dinner party at the home of a princess and suffering a stroke ■

Hôtel de Bourrienne, 58 Rue d’Hauteville, 75010 Paris, can be visited on request. Ring 00 33 9 82 33 89 63, or email contact@bourrienne.com. Atelier Arcoa. Ring 00 33 1 55 25 28 80, or visit atelier-arcoa.com

Top left: the entrance steps in the middle of the building had been lost but were reinstated in the recent restoration. Top right: the subject of immense curiosity at the time, the archeological discoveries of the mid-18th century also informed some of the dining room’s plasterwork panels and overdoors. Opposite: made up of lemonwood, amaranth, oak and rosewood, the parquet is now as Fortunée would recognise it



The 19th-century marble fireplace in the living area is typical of those often found in Paris apartments – but

possibly unique for the profusion of large glass domes bursting with artefacts and ephemera arranged on and alongside it

CLOCHE ENCOUNTERS

La vie est bell jars for Jean-Pierre Ollier and Philippe Grand, as is soon transparent in the salon of the couple's Montmartre flat. Greeting guests is a gaggle of glass domes under which the two men – a couture embroiderer and costume jeweller for some of fashion's biggest names – have crammed all manner of personal items with a baroque flourish. Thus sundry saints and the Virgin Mary might rub shoulders with... just about anything. Marie-France Boyer lifts the lids on domestic arrangements. Photography: Roland Beaufre





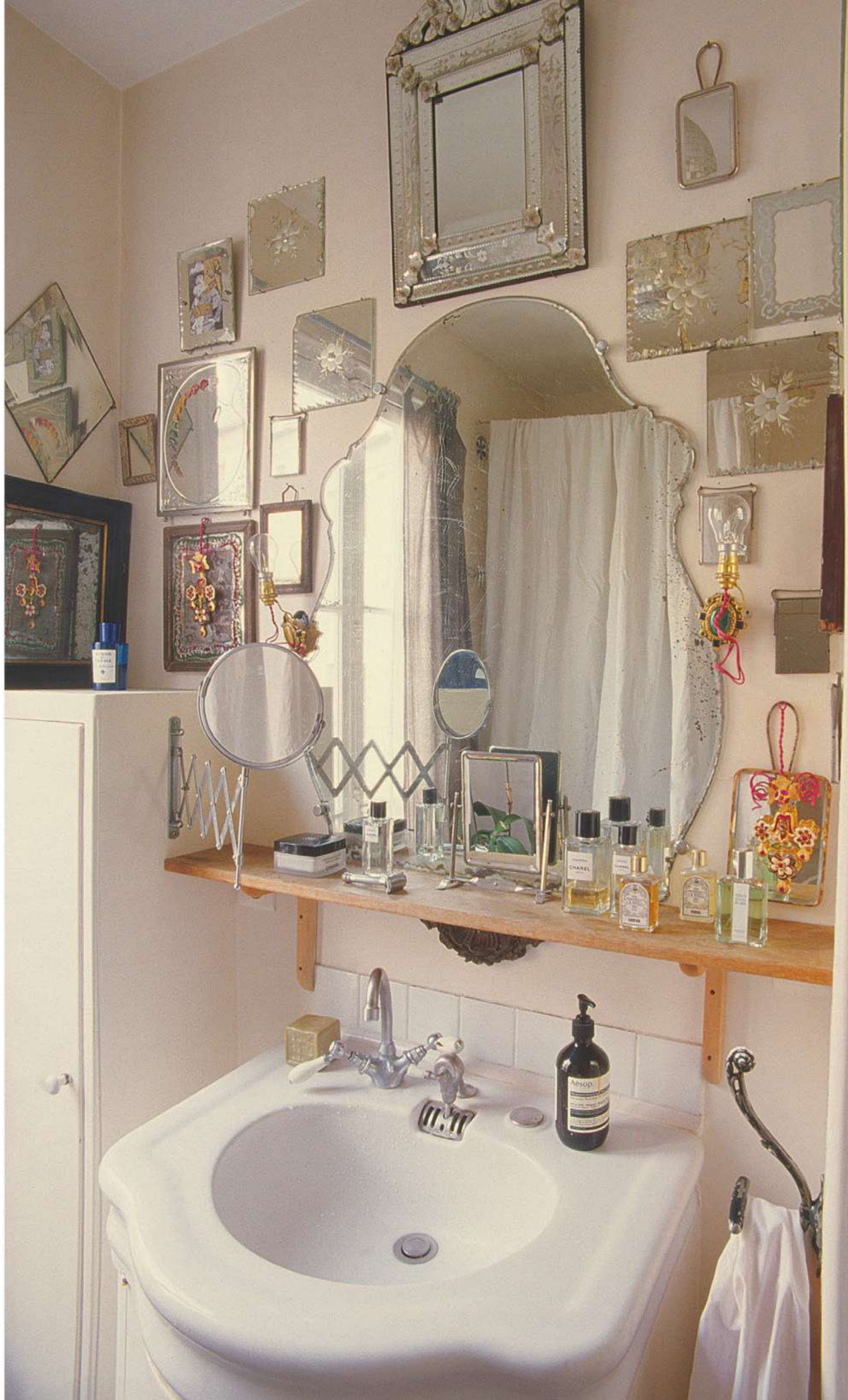
This page, clockwise from top left: a curtained nook off the living area serves as a seating pit-cum-spare bedroom – and provides more space for hanging relics; a Santibelli figure of the Virgin Mary, as zhushed up by her new owners; an alcove in the kitchen houses glass- and brassware; the black display cases surrounding a 1940s mirrored commode in the hall contain everything from antique embroidered fingerless gloves to intricately worked bonnets; the osteopathic skull in this macabre tableau belonged to Jean-Pierre’s father, a dentist. Opposite: Philippe bought the stucco bas-relief when he was a young man





This page: under a galaxy of Christmas baubles, the couple's bed is covered with a Scottish plaid blanket and a piece of 19th-

century cashmere. Opposite: assorted mirrors, from ornate Venetian to simple etched plates, visually enlarge the bathroom



JEAN-PIERRE Ollier and Philippe Grand are partners in both life and career, albeit they ply different but related trades. Jean-Pierre is an embroiderer, Philippe a costume jeweller, and the two of them inhabit the world of haute couture. The likes of Balenciaga and Saint Laurent frequently call on their artistry, which often makes the cover of *Vogue*, but they themselves remain in the shadows, their names never mentioned, even though it is their skill that lends so much magic to the finished outfits.

They live in Montmartre, close to the Sacré-Coeur, at the top of a building on a picturesque street well trodden by tourists. The hall is a corridor that runs alongside the kitchen and leads at one end to the bathroom, and at the other to 'maman's room' and the living room, from where a small spiral staircase leads to an attic bedroom. Up there it feels rather like you are in a film about Paris.

There is a certain simplicity to the décor. Walls and ceilings are white, floors are made of oak. But the interior is dominated by a collection of baroque 17th-, 18th- and above all 19th-century objects that the artists treasure for the lost or dying techniques they demonstrate: braided human hair, quilling, lacework holy cards or *canivets*, embroidery, cross stitch. Many of the artefacts are religious – though both men are confirmed atheists – or vintage items, from mantillas to babies' bonnets. The smallest are clustered together by theme in large all-black display frames. 'I didn't want to have them all over the place and this system brings some order that I rather imposed on Jean-Pierre,' explains Philippe. Perhaps most eye-catching of all, however, are all the glass domes that once housed figures of the Madonna and saints, birds and butterflies, bouquets, bridal headpieces... The original contents are all present but they have been submerged by myriad other objects, some precious, some not, that carry personal or romantic significance for the couple. This turns them into 'baroque works of art' or living 'reliquaries', their impact at times multiplied by the effect of mirrors.

The decoration is somewhat more restrained in the couple's bedroom, which lies beyond a glazed entrance cubicle, designed to insulate them from noise from below and draughts, at the very top of the stairs. The room is divided in two: a small study/library and the sleeping area, where the bed is surrounded by bears, rabbits and other soft toys and, hanging from the ceiling, a constellation of Christmas baubles. The real charm of this space, with its sloping ceilings and little lobby, is all in the architecture.

The two men's studios are very different affairs: occupying a vast, high-ceilinged space on the ground floor of a modern building in the 20th arrondissement, Philippe's is neat and tidy, with metalworking machinery and a selection of costume jewellery made by him. A short distance from their home, at the foot of Butte Montmartre, Jean-Pierre's consists of several rooms in a former 19th-century shop, and is practically a museum. As in the apartment, displayed either in the window or on the walls are scores of objects that demonstrate age-old arts and crafts and in some way relate to the embroiderer's calling. 'I find it inspiring,' he says.

Despite all that antiquity, Jean-Pierre Ollier is known for being an innovator who deploys new techniques and modern materials. In contrast to François Lesage, 'a dinosaur of luxury embroidery'

who was influential from the very dawn of haute couture with his highly precise technique, Jean-Pierre favours jacquard made from leather, dreadlocks fashioned from chiffon, bodices from the plastic cord children use to make scoobies. He started out as an illustrator, then spent more than five years in graphic design. One day he received an invitation card on blue silk paper printed with gold lettering that enthralled him. He met its maker, the textile designer Elyakim, with whom he went on to work for eight years before branching out on his own. He then offered 'samples' of his inventions to all the top fashion designers he had met. It was at Christian Lacroix that he met Philippe, whose work he already knew. In fact, Jean-Pierre had given some of his new acquaintance's jewellery to his own mother as a present and had even been thinking that a collaboration might be possible. The two men are great admirers of the designer from Arles, whose sense of the baroque echoes their own. 'Lacroix can accept an initial makeshift idea. And he can fall in love with an unfinished project. It is the freshness of the idea that he is after. Afterwards he brings it rigour and modernity.'



Philippe himself started out learning silversmithing at the Ecole Boulle in Paris. He has a passion for art history. 'As a child, my bedroom was a museum,' he says. 'I love ornament. I've always made buttons, leatherwork, jewellery.' It's the mechanics – how pieces are made, articulate with one another, become entangled – that fascinates him. He finds inspiration in diverse sources, especially the highly sophisticated, such as Augustus the Strong's jewellery or pieces by Pierre Gouthière, engraver and gilder to Louis XV. For Givenchy he recently designed a men's bronze necklace in the form of a crown of thorns. Meanwhile, Jean-Pierre might take a quillwork picture made by nuns and then create a wallcovering of studded and beaded georgette; he has also mimicked modest cross-stitch with a mosaic of minute Japanese glass tiles joined by invisible metal chains in place of the weft. 'I have an unquenchable thirst for research,

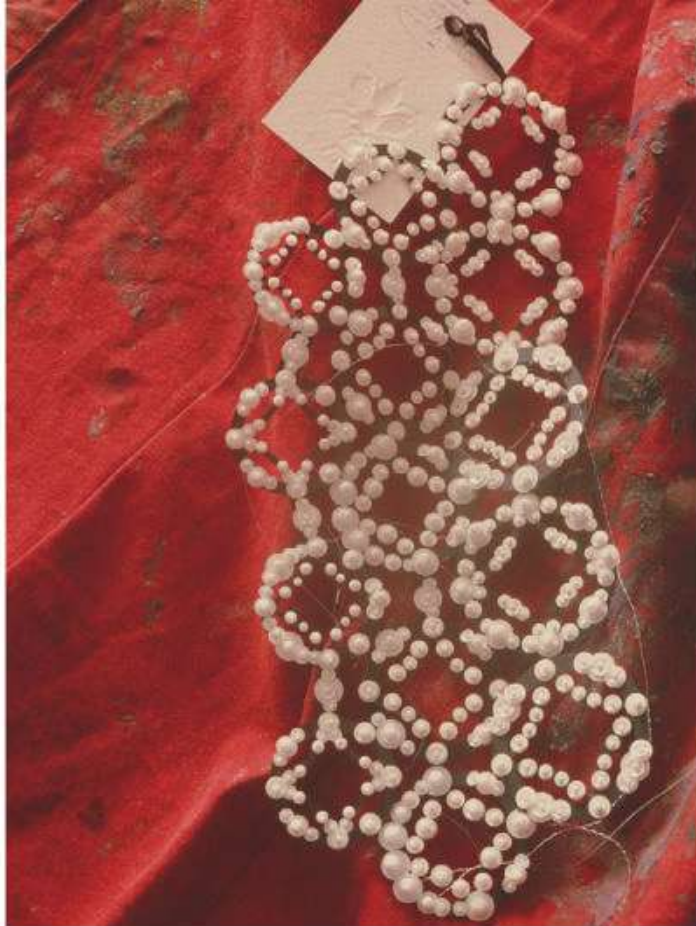
even when not working on a commission.' He never stops.

Philippe would like to move away from the world of luxury, whose excesses he repudiates, and instead restore very beautiful things by decoding the forgotten secrets of their making. 'This confrontation with time is what fires my imagination,' he says. Whether they're working with Balenciaga, Dior, Louis Vuitton or Chanel, the two men seek someone with whom they can have a real dialogue; someone like the late Alexander McQueen, Saint Laurent or Lacroix – designers with daring, passion and culture.

Both makers believe that they owe their creativity to their mothers. Philippe's, a dressmaker in the Franche-Comté region of eastern France, 'had an innate taste for beautiful things'. An elegant lady from the Moroccan city of Meknes, Jean-Pierre's still lends a hand whenever there's a sudden rush in the studio.

They are intimately familiar with the jewellery boxes of Marie Antoinette, Elizabeth I, Empress Eugénie and Sarah Bernhardt, but for sheer splendour 'the first prize goes without contest to the Virgin Mary,' they say, 'whether it is Our Lady of Czestochowa in Poland or La Macarena in Spain' ■

Jean-Pierre Ollier. Instagram @jean_pierre_ollier_atelier. Philippe Grand. Instagram @atelier_philippe_grand



Opposite: Jean-Pierre in his atelier in a former shop in the 18th arrondissement of Paris. This page, clockwise from top left: still in the studio, this sample of net embroidered with pearls and sequins demonstrates the skill and dexterity of him and his two assistants; cut out then reassembled with metal rings, the articulated cotton guipure seen here resembles *trembleuse* jewellery, so called because it trembles when the wearer moves; cupboard doors in the studio serve as a moodboard; an embroidered openwork weave of silk and acetate laces; minute strips of gilded leather are in the process of being woven into organdie to imitate a jacquard

inspiration

Some of the design effects in this issue, recreated by Gareth Wyn Davies



1



2



1 The crested looking-glass above the Pompadour fireplace in Philippe Grand and Jean-Pierre Ollier's salon reflects their fondness for Rococo (page 142). Admire its likeness – and your own – in the form of this 19th-century overmantel (£1,690) from the French Antique Company. Visit frenchantiquecompany.com.

2 The two gentlemen of Montmartre are huge Madonna fans – that's the Virgin, not the artiste – as you will gather from the contents of their cloches (page 142). Well, praise be to Re for selling this plaster statue (from £54) in six serene shades and these divine 'Shola' baubles (from £1.95), should you want to accessorise Our Lady of Nice Necklaces in like fashion. Ring 01434 634567, or visit re-foundobjects.com.

3 If you worry that there's something a bit school staffroom about a mid-century armless chair, banish those misgivings *tout de suite*! Two lettuce-green examples in the Paris apartment (page 142) help dispel such associations. Alas, the Florence Knoll original on which they are based is no longer in production, but 'Major' by Mitchell Gold and Bob Williams (shown in verde performance velvet) is a worthy substitute. From \$2,527. Visit mgbwhome.com.

4 Did you clock the dinky opaline globes orbiting Arthur Mitchell's studio like minor planets (page 102)? Us too! On a mission to find such a system for an un-astronomical sum we landed on these in glass and porcelain from Trainspotters. They're 20cm in diameter and £144 each. Ring 01453 756677, or visit trainspotters.co.uk.

5 There was never a dull moment in the kitchen of the bohemian Chelsea residence (page 105), thanks to ultra-bright walls that glow as if someone forgot to switch off the sun. If you too like paint that packs a punch say hello to 'English Yellow' by Annie Sloan (£41.95 for 2.5 litres). Ring 01865 770061, or visit anniesloan.com.

6 The Mallord Street house was so cold in winter its owners would flock like migratory birds from the upper floors to warmer climes – the drawing room. Suffice to say, they really needed their classic eiderdowns



3



4



5



6



7

(page 109) and would, we're sure, thoroughly approve of Dearest Violet's version in rose silk satin (from £350). Visit dearestviolet.com.

7 Your jaw may have hit the floor on seeing the results of the Hôtel de Bourrienne's restoration – a splendid parquet-de-Versailles floor at that (page 133). One not dissimilar to Charles Lowe's rich-toned engineered oak panels; £349.98 per sq m. Ring 01509 263422, or visit charleslowe.co.uk.

8 Hang the gilt: would you look askance at a sconce that costs £2,534 approx? Not when it's one as exquisite as this, Tisserant's 'Ruban', a noble stand-in for frisky Fortunée Hamelin's Directoire fittings (page 137). Ring 00 33 1 47 00 37 37, or visit tisserant.fr.

9 The *hôtel's* tented foyer (page 137) is ticking all the right boxes for us – and, no doubt, for stripe-meister Ian Mankin, whose 'Tenby' fabric (£42.50 per m) is along similar (thick and thin) lines. For full effect edge with Samuel & Sons' scarlet 'Sabine' trim (£18 per m). Ring 020 7722 0997, or visit ianmankin.co.uk. Ring 020 7351 5153, or visit samuelandsons.com.

10 Who best to replicate the ornate paintwork on the four-poster at Renishaw (page 93)? Step forward, please, the talented Tess Newall, who decorated the sleigh frame seen here in a similar palette. From £450. Visit tessnewall.com.

11 Did one of the Sitwells, late of Renishaw, harbour a fetish for the Folies Bergère? Only we couldn't help spotting the showgirl-style ostrich plumes topping a bed (page 93). Tempted? The Feather Factory's centrepieces (£150 each) might tickle your fancy... Visit thefeatherfactory.co.uk.

12 Given their tastes in face furniture, those myopic Mughals (page 110) would surely adore the centenarian style maven Iris Apfel. Her 'Good to be Square' specs for Zenni are neither diamond nor emerald but acetate, yet they have the same out-there appeal – plus, at \$49.95, it won't matter if you sit on them. Visit zennioptical.com. ▷



8



9



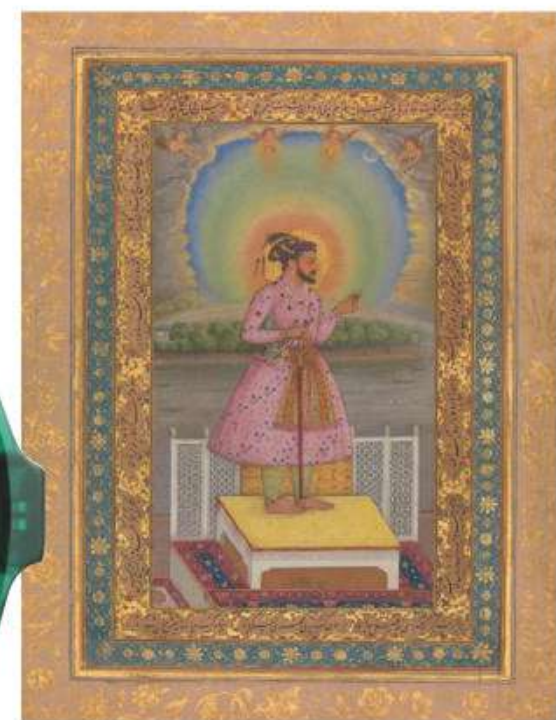
10



11

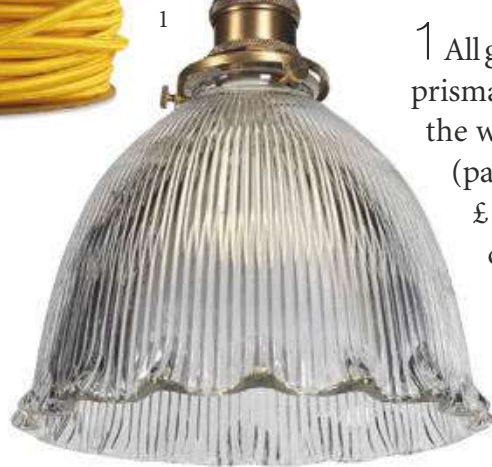


12





inspiration



1 All good things come in threes – the scalloped prismatic shades hung over the dining table in the writer's farmhouse being no exception (page 122). Soho Lighting's 'D'Arblay' (from £197) is pretty spot-on as is, though you could always sex up the flex with a colourful cable from Urban Cottage Industries (£4.80 per m). Ring 020 8106 1221, or visit soholighting.com. Ring 020 7193 2119, or visit urbancottageindustries.com.



2 Orange dip: a roll-top bath looks like vermilion dollars tucked under the eaves of an en suite in the Maria Speake interior (page 130). Make a similar splash with the Albion Bath Company's 'Geminus' (from £1,647) in the Farrow & Ball or Dulux Trade shade of your choice. Ring 01255 831605, or visit albionbathco.com.

3 Three essentials for a leisurely supper: good company, a big round table – and a well-padded seat. Howe has the last of these covered (in cherry leather, since you ask) with its 18th-century-style 'Salon' chair (£4,837 as shown), akin to those in the convivial farmhouse kitchen (page 122). Ring 020 7730 7987, or visit howelondon.com.



4 Lie back and think of Josef Frank – or the Josef Frank holiday house in Falsterbo (page 94) – on this 'P6' rattan lounge, one of his classic designs for Svenskt Tenn (£3,876 approx). Ring 00 46 670 1600, or visit svensktenn.se.

5 Sad to say the GP&J Baker fabric on the chairs in the Frank house is no more (page 96). But the good news is that the equally lovely 'Oriental Bird' in blush (£86 per m) is near as dammit the same. *Fantastisk*, as they say in Sweden. Ring 01202 266700, or visit gpjbaker.com.



6 Ply's the thing in the former London coach house (page 114) – bespoke Uncommon Projects kitchen included. The Plywood Kitchen Company would be a good off-the-shelf option ('Butler' larder, £1,317). Ring 01793 387640, or visit theplywoodkitchencompany.co.uk ■

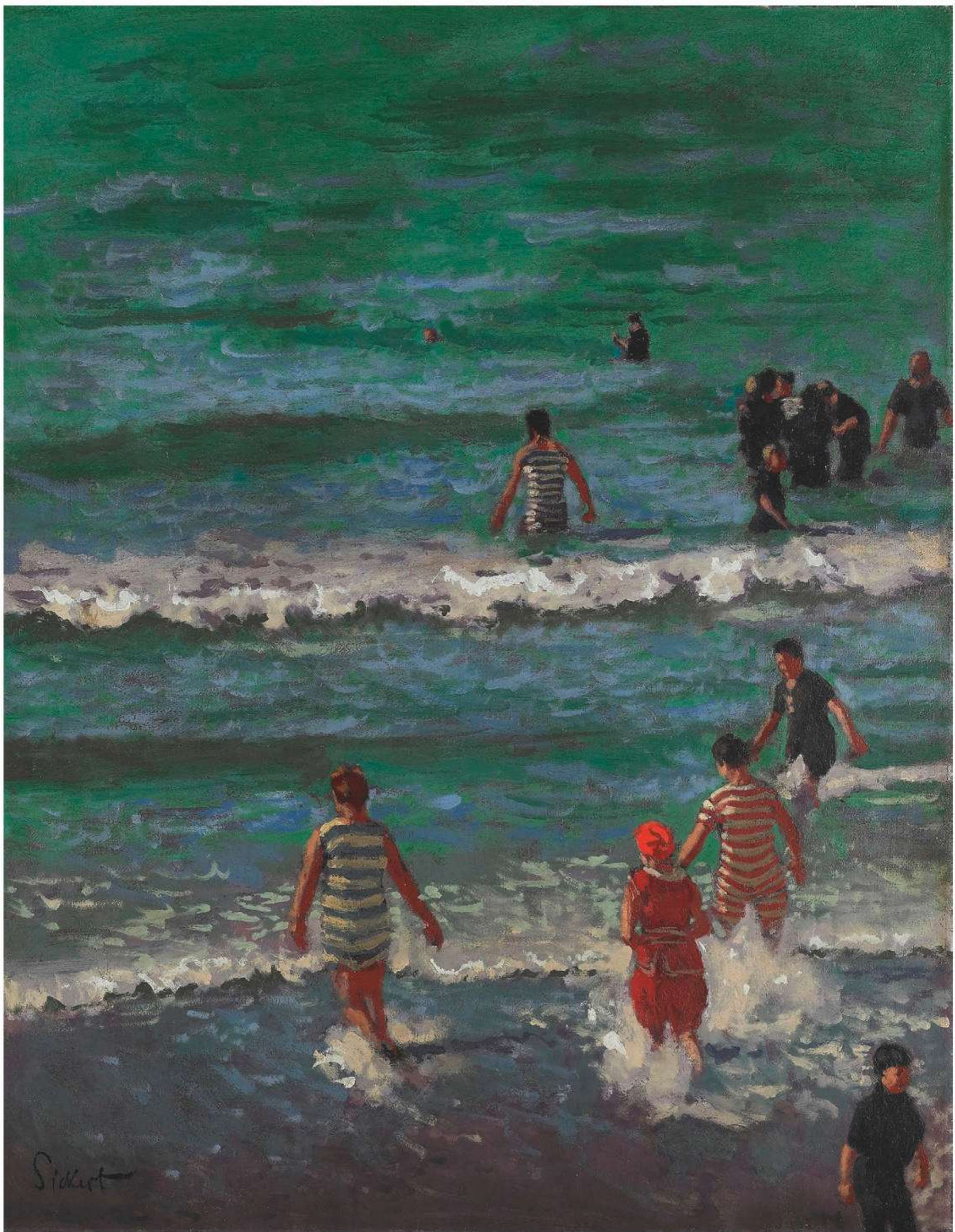
TIME TO EMERGE WITH MONUSKIN

20% discount use the code HG20

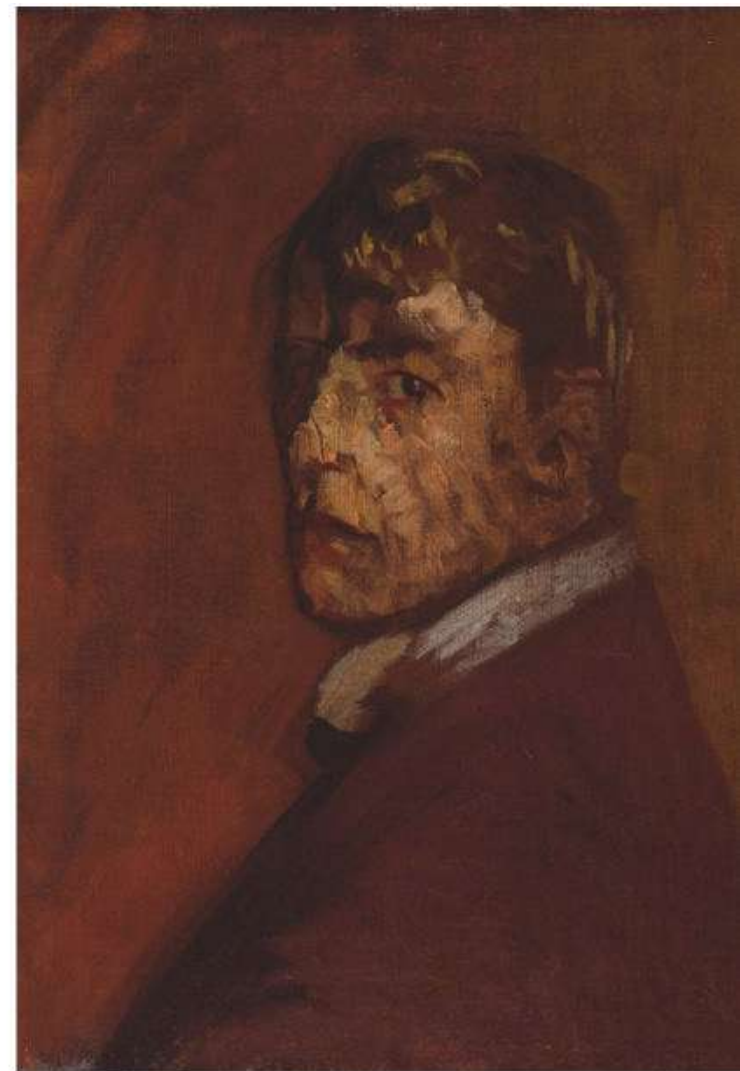


MONUSKIN
NATURAL | ACTIVE | VEGAN

01242 538 334
www.monushop.co.uk



Bathers, Dieppe, c1902, oil on canvas, 131.4 x 104.5cm



Sickert: A Life in Art WALKER ART GALLERY William Brown St, Liverpool

It is tempting to think of Walter Sickert as a painterly version of Woody Allen's Zelig, a man who seemed to be everywhere and know everyone. A German/Danish/Irish/Briton, he lived in Munich and Venice and London and Paris and was on friendly terms with Whistler and Degas and Monet and Oscar Wilde. All these things were true, although they brought Sickert little happiness or financial success.

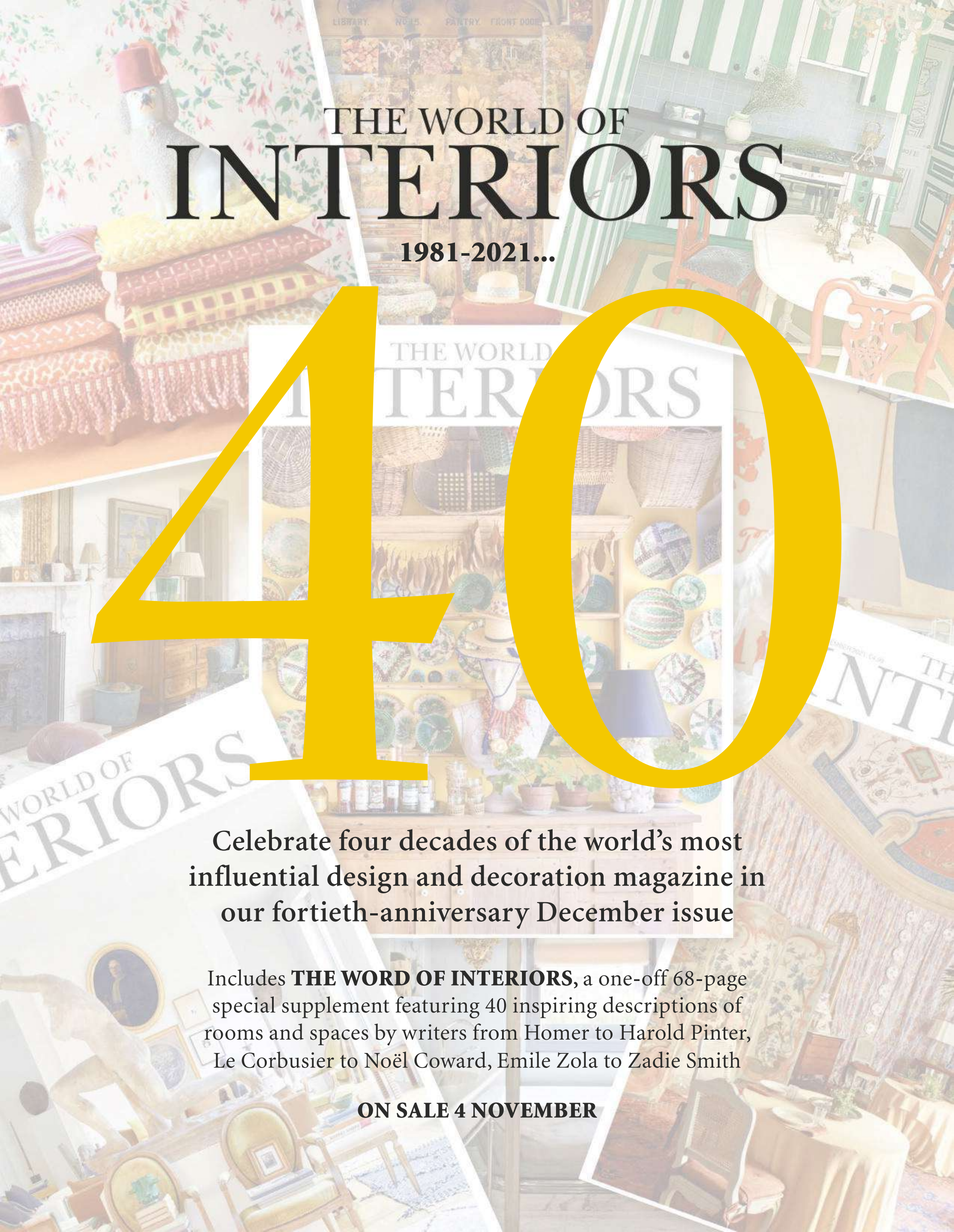
Cursed by good looks, he was endlessly unfaithful to his wives. When the first – Ellen, the daughter of the radical MP Richard Cobden – could take no more, she divorced him. And yet she continued secretly to support her errant ex-husband, buying his paintings anonymously. When Ellen died in 1914, Sickert in turn was stricken with grief. Something of all this colours his art. Indeed, as this exhibition at the Walker Art Gallery in Liverpool suggests, Sickert had an unusual talent for snatching bleakness from the jaws of joy.

Perhaps his best-known works are the depictions of music halls – paintings such as *The Sisters Lloyd* (c1889) and *The Lion Comique* (1887), the first showing the family troupe whose most famous member was Marie, the latter one of the spoof toffs typified by George Leybourne's 'Champagne Charlie'. Music halls were about bawdiness and send-ups and pratfalls, and yet Sickert's portrayals of them are studies in isolation: the 'lion' alone on the stage, his palette ghostly and vulnerable; the Lloyd sisters faceless and lost in a pictorial space that is too big for

them. And then there are the naked prostitutes (*Jack Ashore*, 1912-13), the 'Camden Town Murders', the claustrophobic domesticity (*Ennui*, 1914).

If there is a body of Sickert's work that bucks this Ibsenish trend, then it is the paintings he made in Dieppe. Perhaps because he had spent holidays there as a child, the edge of unhappiness that tinges his other work is absent. From 1885 on, he would summer in the seaside town, first with Ellen and then, after 1898, without her. He lived in Dieppe for seven years after their divorce, and again after the Great War. Forced by poverty to paint what he knew would sell, he returned again and again to the same scenes: the church of St Jacques; the statue of a local naval hero, *Le Grand Duquesne* (1902); the Hôtel Royal.

Which makes one painting in this show stand out on two grounds. *Bathers, Dieppe* (1902) is a one-off – Sickert's only representation of the town's well-heeled visitors at play. There are no known drawings for the work, which suggests it was painted spontaneously. It is also unusually modern. With no horizon or foreground, the scene is pushed up flat against the picture plane, so that we are drawn into the surf with the stripy-bathing-costumed swimmers, the surf splashing our legs as it does theirs. It is a lovely picture, a brief excursion to the French seaside with no need to self-isolate on return. **SICKERT: A LIFE IN ART** runs until 27 Feb, Tues-Sun 10-6 ■ CHARLES DARWENT's book on *Atelier 17* in New York will be published by Thames & Hudson in 2022



THE WORLD OF INTERIORS

1981-2021...

40

Celebrate four decades of the world's most influential design and decoration magazine in our fortieth-anniversary December issue

Includes **THE WORD OF INTERIORS**, a one-off 68-page special supplement featuring 40 inspiring descriptions of rooms and spaces by writers from Homer to Harold Pinter, Le Corbusier to Noël Coward, Emile Zola to Zadie Smith

ON SALE 4 NOVEMBER



Elizabeth and Mary

BRITISH LIBRARY Euston Rd, London NW1

On Mary's part, it was a plea. Writing to Elizabeth I, the Queen of Scots outlined the two women's closeness: 'both of one blood, of one country and in one island'. For Elizabeth, there was the rub. Through two decades, the very existence in the same country of her Scottish counterpart – like Elizabeth a descendant of Henry VII – proved more than problematic. Mary's execution in 1587, with Elizabeth's concurrence, besmirched the latter's reign, transforming her cousin into a figure of romantic legend and consolidating Elizabeth's status as an early Iron Lady. Her conscience pricked her hard. She was sovereign first, Mary's 'good Sistar [sic] and Cousin' second. Mary's son, James VI of Scotland (afterwards England's James I), was right when, in a letter to Elizabeth, he described the women as 'alyke in estaite and sexe'.

The queen-cousins never met, despite the fabrications of generations of film-makers, but their interest in each other was considerable. Their relationship was epistolary, diplomatic, political, as this even-handed exhibition indicates: the British Library's own early-modern documents, including letters between the queens, form the core. Even long-distance, it was a relationship piqued by curiosity. And its trajectory, as every schoolboy knows, was unhappy. 'From amicable beginnings and sisterly affection,' suggests curator Andrea Clarke, 'their relationship turned into one of suspicion, distrust and betrayal.' The narrative of its souring can clearly be read in letters on show here.

The women had much in common beyond status and shared Tudor blood. Sir Francis Knollys's description of Mary in 1567 – 'she shoethe a disposition to speake motche, to be bold, to be plesant' – could have been applied to Elizabeth too. The women trod a lengthy and uneasy pas de deux, and signs of danger emerged early. In December 1560, Mary's first husband, Francis II of France, died after only a year on the throne. Mary made plans to return to Scotland, but Elizabeth denied her permission to travel through England unless she ratified the pro-Protestant Treaty of Edinburgh. Mary chose instead to travel by sea to Leith. It was a riskier route, but one that avoided compromises on the part of the Catholic queen. Elizabeth was firmer in her religious convictions than historians have sometimes suggested: a dazzling mother-of-pearl ring of around 1575, decorated with a locket including portraits of Elizabeth and her mother, Anne Boleyn, shows the extent to which she defined herself as the daughter of Henry VIII's Protestant Reformation.

This is a thoughtful and moving exhibition. Although the cousins' letters lie at its emotional heart, there are visual treats, too: early maps; embroideries worked by Mary and her custodian's wife, Elizabeth Talbot, Countess of Shrewsbury; a humdinger of a portrait of Robert Dudley, c1561, by Steven van der Meulen; and from c1567, attributed to George Gower, a portrait of Elizabeth herself, commended at the time as so lifelike that it lacked only breath. **ELIZABETH AND MARY: ROYAL COUSINS, RIVAL QUEENS** runs 8 Oct-20 Feb, Mon-Fri 9.30-6, Sat 9.30-5, Sun 11-5 ■ MATTHEW DENNISON's most recent book is *'The Queen' (Apollo)*



From top: Elizabeth I's locket ring with miniatures of the queen and her mother, Anne Boleyn, c1575; unknown artist, *The Blairs Reliquary*, 1586, framed 1610-22; George Gower (attrib.), *Elizabeth I*, c1567



Songlines **THE BOX** Tavistock Place, Plymouth **THE LEVINSKY GALLERY** University of Plymouth

Songlines, the Aboriginal people's art of mapping the terrain by painting and singing their way across the desert, are Australia's Iliad and Odyssey. And yet they're over 60,000 years old, manifestations of the profound relationship between country, culture and cosmology. But what are they exactly? The answers are to be found in this triumph of 21st-century museology, one that will fire the imaginations of all who see it. The show's 300 exhibits in two venues are drawn from a vast area, some 500,000sq km, stretching from Martu country in the west to the APY Lands of the centre.

Like the Tjukurpa, or 'Dreaming', 'songlines' is a term belonging to many diverse Indigenous Australian cultures. The metaphysics of the concept relate to maps, parables and allegories, scriptures and oral history. They are a framework for connecting people to their homelands. In the desert they are mantras for survival; sung in sequence, they're a mnemonic device for remembering watering holes and navigating vast distances.

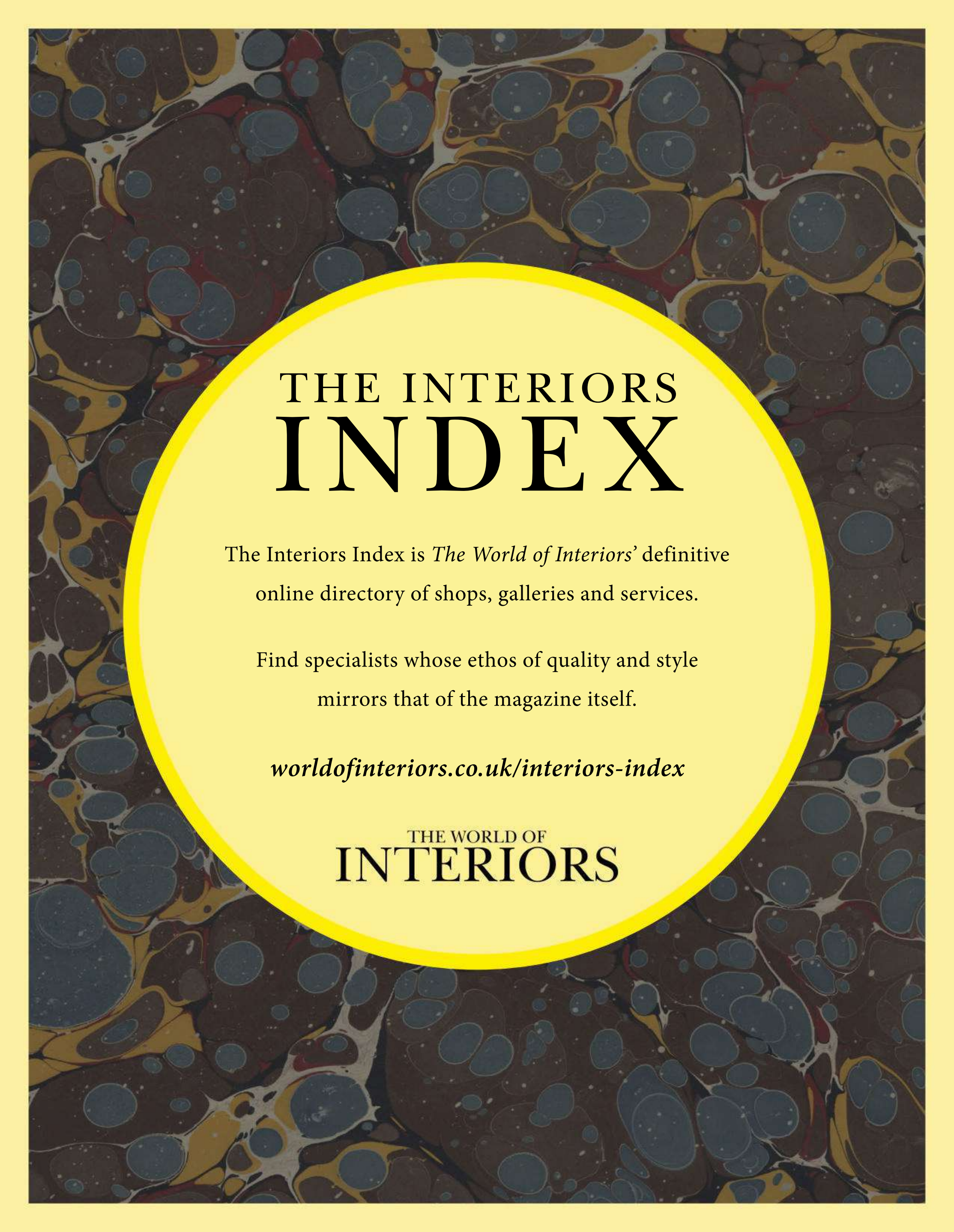
As the old people died and the young did not learn the songlines, they were in danger of being lost forever. So an innovative online archive was created. Working with scholars and curators of First Australian heritage, elders used their skills to track and record songlines cartographically, archaeologically, ecologically, visually and performatively. The major exhibition that emerged opened in Canberra in 2017 and now tours to our shores as part of the 'UK/Australia Season 2021-22' cultural-exchange programme, before travelling on to Berlin and Paris.

In Plymouth, visitors will walk in the footsteps of the Seven Sisters, central figures of a creation myth based on the stars of the Pleiades. The tale is one of flight across the desert, as the sisters evade a priapic sorcerer, Nyiru. Malya Teamay's *Kungkarangkalpa walka* (2015) shows one episode in which the seven dive underground, rising to the surface through a borehole – represented by concentric circles in a red flower shape – where Nyiru is waiting for them behind a rocky ridge. The multimedia display includes life-size grass figures and projections, soundscapes, canvases singing with colour and ancestral voices, and a 6m-high dome, in which the rock art of Walinynga (Cave Hill) unfolds in 360 degrees.

To the Martu, the Seven Sisters are known as the Minyipuru. *Minyipuru at Pangkal* (2016) was started by May Chapman, who sat amid a round canvas and depicted a large rock hole in a clean sweeping stroke that asserted her kinship to the site. Seven other women, all custodians of the songline, followed suit with circular motifs that represent the boulders scattered over the sandhills.

The pictorial elements in *Yarrkalpa (Hunting Ground)* (2013) are symbolic of flood plains, animal crossing places, sand dunes, water-holes, hunting places, claypans and spinifex grass. It took eight women ten broiling-hot days under a corrugated-iron shelter to complete the epic picture, singing all the while, and even sleeping beside it under the stars. **SONGLINES: TRACKING THE SEVEN SISTERS** runs 21 Oct-27 Feb, Tues-Sun 10-5 ■ CELIA LYTTTELTON is an arts writer and author

Clockwise from left: Malya Teamay, Maruku Arts, *Kungkarangkalpa walka* board, 2015; Ngamaru Bidu, Kumpaya Girgirba and Ngalangka Nola Taylor with *Yarrkalpa (Hunting Ground)*, 2013; Mulyatingki Marney, Nancy Nyanjilpayi Chapman and May Wokka Chapman, *Minyipuru at Pangkal*, 2016



THE INTERIORS INDEX

The Interiors Index is *The World of Interiors*' definitive
online directory of shops, galleries and services.

Find specialists whose ethos of quality and style
mirrors that of the magazine itself.

worldofinteriors.co.uk/interiors-index

THE WORLD OF
INTERIORS



1 Track record – Leon Kossoff, *Between Kilburn and Willesden Green, Spring Afternoon*, 1991, at Annely Juda. **2** Divide and rule – Mark Rothko, *Untitled*, 1968, at Pace. **3** Doing the rounds – Nicolas Poussin, *A Dance to the Music of Time*, c1634-36, at the National Gallery.



3



4



5



6

4 Recreation ground – George Condo, *A Day in the Park*, 2021, at Hauser & Wirth. **5** Highly cultivated – vase depicting Fields and Gardens poet Tao Yuanming, c1945, at Brunei Gallery. **6** Artist's hangout – Françoise Grossen in her studio, 1970s, at Waddington Custot. **7** What a boar – Greek askos, at Charles Ede



1

BRITAIN LONDON

ANNELY JUDA FINE ART DERING ST, W1 *Until 4 Dec. Mon-Fri 10-6, Sat 11-5*. Capital gains: 58 impasto cityscapes, garden views and portraits by Leon Kossoff, obsessive painter of London.

BRUNEI GALLERY, SOAS THORNHAUGH ST, WC1 *15 Oct-11 Dec. Tues, Wed, Fri, Sat 10.30-5, Thurs 10.30-8*. Moon flasks, jade rhytons, a roaring-lion tomb figure and a vase festooned with peonies in the Oriental Ceramic Society's centenary exhibition, part of Asian Art in London.

CADOGAN CONTEMPORARY OLD BROMPTON RD, SW7 *12 Oct-6 Nov. Tues-Fri 12-6, Sat 12-5*. Texan artist Terrell James, who collected fossils as a child, makes layered abstract paintings that recall geological striations and vesicles.

CASSIUS & CO KINNERTON ST, SW1 *Until 20 Nov. Wed-Sun 10-5*. Leaving much of the linen, canvas or paper bare, Dorothea Stiegemann depicts figures and flowers in feathery strokes.

CHARLES EDE THREE KINGS' YARD, W1 *12-29 Oct. Mon-Fri 10-6*. Great plains: overshadowed by the black- or red-figure ceramics produced in the same period, black-glazed Greek pottery has a subtler charm. Made in Athens and the Italian colonies in the sixth- to fourth-century BC, this lustrous tableware ranges from simple stemless cups (*kylikes*) and lidded bowls (*lekaneides*) to more complex wine jugs (*askoi*) in the shape of a ring, a trumpet or a boar.

COLNAGHI BURY ST, SW1 *Until 22 Nov. Visit colnaghi.com for times*. A trio of artist-friends – Marina Abramovic, Fyodor Pavlov-Andreevich and Nico Vascellari – present work that responds to antiquities and old masters, from an Etruscan burial urn to a Velázquez portrait.

DAVID ZWIRNER GRAFTON ST, W1 *8 Oct-17 Nov. Tues, Wed, Fri, Sat 10-6, Thurs 10-7*. In addition to making small, melancholy, blurry figurative paintings in an undersea palette, Noah Davis (1983-2015) co-founded the Underground Museum, an ambitious non-profit art space in Arlington Heights, Los Angeles. His first UK show recreates the UM offices, with art and furniture by his wife, mum and brother. **DULWICH PICTURE GALLERY** GALLERY RD, SE21 *Until 18 April. Wed-Sun 10-5*. Stained colour and fluid forms figure in woodcuts by Ab-Ex artist Helen Frankenthaler, who worked her surfaces with dentist's drills and sandpaper.

ESKENAZI CLIFFORD ST, W1 *21 Oct-6 Nov. Mon-Fri 9.30-5.30, 25 Oct 9.30-8, 30-31 Oct & 6 Nov 10-5*. Making a splash: the streaky 'three-colour' or *sancai* glaze, characteristic of Tang ceramics, is richly applied to a rare ewer and a horse-headed zodiac figure.

EVERARD READ FULHAM RD, SW3 *8 Oct-1 Nov. Mon-Fri 10-6, Sat 12-4*. Fob watch: Brett Murray's smooth-skinned animal sculptures in bronze are inspired by Japanese netsuke.



7

GALLERY FUMI HAY HILL, W1 *Until 12 Nov. Mon-Fri 10-7*. Given the events of the past year or so, even the most antisocial of the gallery's designers jumped at the chance to be paired with a stablemate for this show of collaborations. Duo Voukenas Petrides' curvaceous console was made in Athens, then shipped to Lukas Wegwerth in Germany to be covered in silvery-grey reclaimed roof shingles.

HAUSER & WIRTH SAVILE ROW, W1 *13 Oct-23 Dec. Mon-Sat 10-6*. George Condo's fever-dream portraits (or 'composites of various psychological states painted in different ways') are made up of clusters of part-erased imagery, somehow both fragmentary and compressed.

ISAAC & EDE AT REINDEER ANTIQUES KENSINGTON CHURCH ST, W8 *6 Oct-5 Nov. Mon-Sat 10-5*. A cast of cads and kings in 60 mezzotints, one from every single year of the reign of George III.

JOHN MARTIN GALLERY ALBEMARLE ST, W1 *14 Oct-5 Nov. Mon-Fri 10-6*. Francis Hamel's sunlit paintings through the seasons at William Kent's gardens at Rousham (*WoI* July/Aug 2020).

LEHMANN MAUPIN CROMWELL PLACE, SW7 *Until 6 Nov. Wed-Sat 10-6*. Best known for her room-sized glass-bead sculpture *Kitchen* (1991-96), LA artist Liza Lou shows abstract canvases stained by the constant contact of her hands, and beaded sheets striped with wavy bands of colour to evoke a desert landscape.

NATIONAL GALLERY TRAFALGAR SQUARE, WC2 *Until 31 Oct. Mon-Thurs, Sat, Sun 10-6, Fri 10-9*. Bellotto's Königstein vistas. *9 Oct-2 Jan*, does Poussin leave you cold? This show hopes to raise temperatures with his most bacchanalian depictions of dancers and revellers. Based on figures in Classical art, and on the wax models he himself fashioned, they challenge the perception of him as a cerebral, academic artist. **PACE** HANOVER SQUARE, W1 *8 Oct-6 Nov. Visit pacegallery.com for times*. Torkwase Dyson's multimedia installation ponders the ways that bodies, cities and societies are shaped by water. *8 Oct-13 Nov*, for the optimal effect, Mark Rothko suggested you view these intimately scaled acrylic-on-paper paintings of the late 1960s from a distance of 18 inches.

STUDIO VOLTAIRE NELSONS ROW, SW4 *15 Oct-30 Dec. Tues-Sun 10-6*. In for a penny? Pop to the loo to see Tatham & O'Sullivan's tiled installation when you visit this redeveloped institution, opening with a retrospective of US artist and activist William Scott.

SWORDERS CECIL COURT, WC2 *Until 15 Oct. Mon-Fri 10-5*. Argent care: a cherished private collection of contemporary British silver.

WADDINGTON CUSTOT CORK ST, W1 *Until 13 Nov. Mon-Fri 10-6, Sat 11-6*. Experimental, ambitiously scaled sculpture by women artists of the 1960s and 70s.



1

EXHIBITION diary

BATH HOLBURNE MUSEUM Until 9 Jan. Mon-Sat 10-5, Sun 11-5. Dante's peak: Rossetti's portraits, ranging from intimate early drawings of friends and family to his vaunted beauties that blend and blur mythological, literary and symbolic subjects. *Plus*, from a 2008 series on the struggle to repeal India's Section 377, Sunil Gupta's photographs pay homage to Pre-Raphaelite compositions and palettes.

BIRMINGHAM IKON Until 21 Nov. Tues-Sun 11-5. 'Shared drawings' passed back and forth between serial collaborators Richard Deacon and Bill Woodrow. *Plus*, Mit Jai Inn's kaleidoscopic, layered paint-and-canvas works.

BRUTON HAUSER & WIRTH SOMERSET Until 3 Jan. Tues-Sun 10-5. Refined forms in granite, chamotte clay and iron by the great Basque sculptor Eduardo Chillida (1924-2002). 2 Oct-3 Jan, towering figures by Thomas J. Price, increasingly fêted for his convention-busting take on public monuments and memorials.

CAERSWS MID WALES ARTS Until 30 Oct. Thurs-Sun 11-4. Off the wall: a centenary exhibition of enamel-on-steel paintings and sculptures by Stefan Knapp, the creator of huge architectural murals in the UK and his native Poland.

CAMBRIDGE FITZWILLIAM MUSEUM Until 30 Jan. Tues-Sat 10-5, Sun 12-5. Shock and ore: astounding intricate gold artefacts from newly excavated Saka burial mounds in the east of Kazakhstan. Until 24 July, Magdalene Odundo selects ceramics from Cambridge collections to show among her own polished pots.

CASTLE CARY DAVID SIMON CONTEMPORARY 7-30 Oct. Mon-Sat 10-5.30. Paper chase: signed prints and drawings by School of Paris masters.

EASTBOURNE TOWNER Until 12 Nov. Tues-Sun 10-5. Follow a stencilled rope around town to find pavement sculptures and a Downs chalk drawing by Mariana Castillo Deball on her walking tour inspired by local archaeological sites... Until 16 Jan, ... then, back at the gallery, sample her choice of works from the Towner collection. 16 Oct-30 Jan, collages, abstract paintings and driftwood constructions by Margaret Mellis (1914-2009).

EDINBURGH STILLS Until 13 Nov. Tues-Sat 12-5. Alex Boyd's photographs of remote tracts of Scottish countryside owned by the MoD, dotted with burnt-out armoured vehicles, shell craters and dummy villages.

FIRLE CHARLESTON Until 13 March. Wed-Sun 10-5. To recreate Duncan Grant's first solo show on Old Bond Street 101 years ago, curators tracked down 31 landscapes, still lifes and portraits in collections across the UK, substituting works of the same date or theme to plug any gaps.



7

LEEDS HENRY MOORE INSTITUTE Until 16 Jan. Tues-Sun 10-5. Julia Crabtree and William Evans's accident-prone blown-glass, cast or printed sculptures. Until 23 Jan, this gallery has seldom exhibited the artist who supplied its name. A rare display focuses on Moore's use of organic forms in collages of the 1930s and 70s.

MANCHESTER SAUL HAY GALLERY Until 14 Nov. Wed-Sat 10.30-6, Sun 10.30-5. A fifth-birthday show at this space in a historic railway building. Look out for Mandy Payne's oil (on concrete, of course) of Brutalist architecture.

MILTON KEYNES MK GALLERY 9 Oct-20 Feb. Tues-Sun 10-5. There is nothing like a dame: a 160-work survey of Laura Knight's life and long career.

NEWCASTLE UPON TYNE HATTON GALLERY Until 29 Jan. Mon-Sat 10-5. Pop-art screenprints.

NOTTINGHAM NOTTINGHAM CONTEMPORARY Until 31 Oct. Tues-Sat 10-6, Sun 11-5. Allison Katz's playful paintings, offering views through tunnels or from the inside of open mouths, hang on crazily angled walls in an installation designed to disorient. There's even a life-size depiction of an open lift next to the real one. *Plus*, Erika Verzutti's new mixed-media sculptures, inspired by everything from the Venus of Willendorf to sliced jackfruit. *Plus*, films and installations by Mélanie Matranga.

YORK YORK ART GALLERY Until 13 Feb. Wed-Sun 11-4. Drawings of wooded landscapes freshly attributed to a young Thomas Gainsborough.

FRANCE PARIS FONDATION LOUIS VUITTON Until 22 Feb. Visit fondationlouisvuitton.fr/en/visit for times. Fraternal organisation: the Modern art collection of Moscow's Morozov brothers.

MUSEE DES ARTS DECORATIFS Until 12 Dec. Tues, Wed, Fri-Sun 11-6, Thurs 11-9. Light industry: how photography has served the worlds of interior and garden design, fashion, architecture and advertising. Until 24 April, the theatrical couture of Thierry Mugler. 21 Oct-20 Feb, Islamic art's influence on Cartier jewellery.

SPAIN MADRID THYSEN-BORNEMISZA MUSEO NACIONAL Until 23 Jan. Mon 12-4, Tues-Sun 10-7. Heirs and graces: the Thyssen family open up their Wunderkammer to celebrate the centenary of Baron Hans Heinrich, founder of their collection. Until 30 Jan. Tues-Fri, Sun 10-7, Sat 10-9. Magritte's love of repetition.

USA NEW YORK BROOKLYN MUSEUM Until 13 Feb. Wed, Thurs, Sun 11-6, Fri, Sat 11-8. Painted-paper panels decorate the Modern Gothic furniture of New York firm Kimbel & Cabus. Until 20 Feb, adore Dior: a designer retrospective on tour.

PHILADELPHIA PHILADELPHIA MUSEUM OF ART Until 13 Feb. Mon, Thurs, Sat, Sun 10-5, Fri 10-8.45. A Jasper Johns show so vast it's being staged here and at New York's Whitney ■

1 Banner day – Jasper Johns, *Flag*, 1954-55, in Philadelphia.

2 The world and his wife – Dante Gabriel Rossetti, *Blue Silk Dress* (Jane Morris), 1868, in Bath. 3 Flotsam and jetsam – Margaret Mellis, *Cloud Cuckoo Land*, 1991-92, in Eastbourne.



2



3



4



5



6

4 Gold standard – Thomas J. Price, *Lay It Down (On the Edge of Beauty)*, 2018, in Bruton. 5 Having a wobble – Robert Doisneau, *Eiffel Tower*, 1965, in Paris. 6 Thanks a bunch – Cornelis de Heem, *Flowers in a Glass Vase*, c1657-60, in Madrid. 7 Hot seat – Kimbel & Cabus chair, c1875, in New York

THE WORLD OF INTERIORS

ONE YEAR PRINT + FREE DIGITAL EDITIONS + FREE GIFT*

ALL FOR ONLY £28



**FREE
INSTANT
ACCESS ON,
IPAD, IPHONE
& ANDROID
DEVICES**

**ORDER NOW AND RECEIVE
THIS DR. VRANJES FIRENZE
'ROSSO NOBILE' ROOM
SPRAY, RRP £42, FREE***



**FREE
GIFT
RRP £42***

The sweet and fruity notes of grapes and berries. The soft notes of violet and magnolia. Tannins invoking birch wood. Rosso Nobile is a sublime combination of all these essences. A Tuscan red, perfect for regenerating atmosphere in any living space. For further information visit www.drvranches.co.uk

Call 01858 438 819 (ref: CWI20878) or register at www.magazineboutique.co.uk/woi/CWI20878

*Offer is limited to new subscribers at UK addresses only. The gift is subject to availability and will be sent to the payer. Offer closes 26 November 2021. For exclusive international offers, visit www.magazineboutique.co.uk/woi/CWI20579 alternatively you can email theworldofinteriors@subscription.co.uk or call +44 (0)1858 438815. For privacy notice and permission details and preferences, please visit www.condenast.co.uk/privacy.

SCUMBLE GOOSIE
 "Extraordinary name. Extraordinary furniture."



Wall Panelling & Furniture



www.scumblegoosie.com
 01453 731305

JANE KNAPP



Handmade Lighting
 01225 463468

WWW.JANEKNAPP.COM



www.thefrenchhouse.net

Interior Design Institute



**Interior Design
 Online Diploma Course**

*Start an Exciting New
 Career or Hobby in
 Interior Design!*

Study at Home, in Your Own
 Time and at Your Own Pace

www.theinteriordesigninstitute.co.uk



THE WEST SUSSEX ANTIQUE TIMBER COMPANY
 Tel: 01403 700139 Email: info@wsatimber.com Website: www.wsatimber.com

TRADITIONAL OAK FLOORING & JOINERY

- We are an environmentally aware company using timber from sustainable sources.
- We supply and fit the finest traditional solid oak flooring hand planed and stained on site by our own team of qualified craftsmen.
- We also supply and fit Parquet, Versailles and bespoke engineered flooring.
- Our clients include The National Trust and English Heritage.
- All our floors are compatible with underfloor heating.
- We offer a nationwide service.

EST. 1985

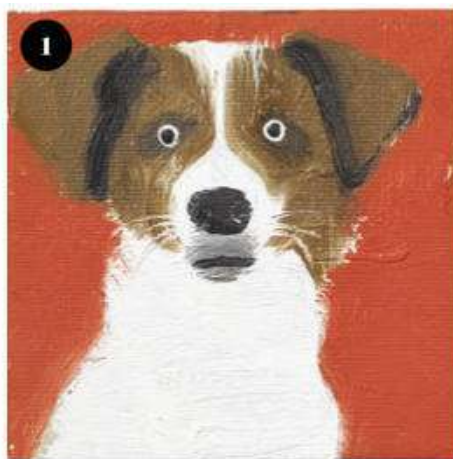
TOSCA & WILLOUGHBY

ONLY WOODEN
 LOO SEATS

ONLY THE BEST



Tosca & Willoughby
 Home Farm
 Aston Rowant
 OX49 5ST
 01844 353477
sales@looseats.com
 @toscaandwilloughby
www.looseats.com



1. HOLLY FREAN's art draws on the lives of artists and uniquely documents the subtleties in a face, body or movement. Infused with wit and humour, her work reflects her highly personal and accomplished style. Exhibited extensively in the UK and America, her work can be found at her upcoming solo show 'Dog' at Green & Stone Gallery, London, 15th-21st November 2021. Visit www.hollyfrea.com and follow @hollyfrea on Instagram.

2. SANDRA LANGE is an artist from Berlin, Germany. She creates vivid paintings that keep your eyes busy and encourage just enough associations so you can take your thoughts for a walk with whatever concerns you at the time. Here you see 'Giants Causeway' from 2018. For more impressions visit www.sandralange.com and follow @sandalange.studio on Instagram.

3. FELICITY MCCREADIE's art journey started on her family property as a young child in the Snowy Mountains of NSW. Colour and vibrancy are key to her works evoking happiness and bringing a burst of joy to her clients homes. Each piece allows the viewer to see another pattern, another flower, another detail each time they look at it. She carefully uses dots as a background, these dots create patterns and are her trademark in all pieces of her art. Felicity sells her art exclusively through Rose St Trading Co in Armadale, Melbourne and has collectors worldwide. Commissions are welcome, her large statement pieces, some up to 4m x 3m, can transform a home. Visit www.rosesttradingco.com.au to order and follow @felicitymccreadie_art on Instagram.

4. CAOIMHE HEANEY is a fine artist working primarily with digital collage. Each piece is made from photographing most of the elements herself, many of the flowers coming from her own garden and then composing these unique and surreal images bursting with life and layered with growth. Visit caoimheheaney.com email heaneyphotography@gmail.com or call + 353 86 063 6512.

5. MICK SARGENT is an artist based in East Sussex. Mick paints various subjects using a variety of materials, from pastel, oil to coloured pencil and loves to brighten the world up with the colour in his paintings. Sales to mainland UK only, with free P&P. Email Mick at mickspiesbythegebe707@gmail.com call him on 01424 712004 and visit www.micksargentfineart.com to find out more.

6. SHERRI SPRINGER is a self-taught artist who developed her style during her mother's end stage cancer, using it as a way to help process her new reality. She loves experimenting and painting interesting, unique abstracts using palette knives and catalyst tools. Whether neutral soft tones or bold colour, her work is inspired by certain experiences, emotions, and nature. Visit www.sherrispringerart.com and follow @sherrispringerart on Instagram.

7. EMMA SWIFT is an award winning UK artist who captures the character and beauty of precious pets and wonderful wildlife. Highly Commended Finalist 2021 & 2020 in the DSWF Wildlife Artist of the Year Award. Winner of the Explorers Against Extinction (EAE) Wildlife 100 Artist of the Year 2020. Emma will be exhibiting at the OXO London in November 2021 in collaboration with EAE. Accepts commissions. Visit www.idopictures.co.uk and follow @emma_swift_art on Instagram.

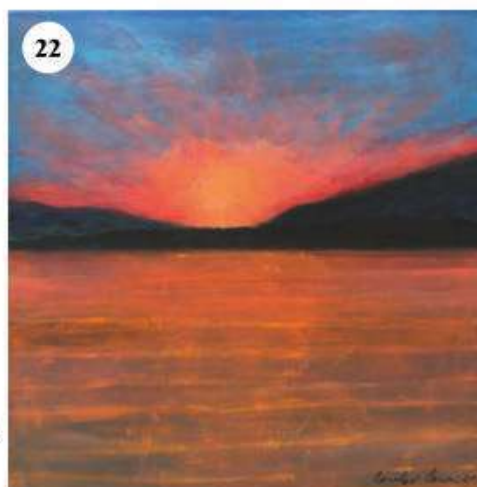
8. AME HERNANDEZ is an American abstract artist who studied at The Art Institute of Dallas. She loves working with mixed media to create unique designs and textures. The featured piece is a 36" x 48" commissioned painting. You can see her work at www.amegalerie.com

9. TESSA SMITH is an American artist based in upstate NY. She describes her artwork as an expressive, intuitive and spiritual exploration of the interaction between colour, shape and movement. Using mixed media, her abstract paintings combine both thoughtful and impulsive strokes. She is often inspired by time spent in her garden, on walks, and flipping through interior and garden design books. Visit www.tessasmithartist.com email tessasmith@prekott.com and follow @tessasmithartist on Instagram.

10. MELISSA PACHECO is an international artist, based in Switzerland and Cabo Verde. Her abstract acrylic paintings are created over weeks, sometimes months. Different materials like chalk and sand create exciting structures, layer by layer. The artwork is subject to a higher consciousness, which takes shape from the deep relationship between the artist and the canvas. Visit www.artmeninamelissa.com and follow @artmeninamelissa on Instagram.

11. MAISY BINNS is a student from London, she creates bold vibrant prints of famous musicians/icons using a digital drawing process. The digital combination of typography and colour creates an eye catching contrast and allows people to have their own bespoke artwork stand out in any room. Maisy also undertakes commissions including pet portraits! Visit her homepage www.maisysdigitalart.com and follow @maisysdigitalart on Instagram.





12. ANA SNEERINGER is an international artist whose primary subject is a woman. Living around the world for the last decade, she collected cultural experiences, which led her to express her observations and learnings in her contemporary artworks. She's painting women with an attitude of life. Visit her webpage www.anasneeringer.com and follow on Instagram @ana_sneeringer to learn more.

13. Studio Cire, founded in 2014 by Chicago encaustic artist **CYNTHIA HORVATH GARBUTT**, offers original abstract art in an uncommon form. Combining encaustic oil paint, wax and high temperature, Cynthia creates vibrant light-filled textured art using a practice dating back to the time of the Pharaohs. From ancient Egyptian headstones on wood panels to compelling works in the Modern Wing of the Art Institute, encaustic is an enduring art process despite the degree of difficulty involved. Studio Cire art pieces are in collections across the United States and internationally. Discover Cynthia's singular work through artist to buyer direct or custom commissions. For further information, contact studiocire@gmail.com and visit www.cynthiahorvathgarb.wixsite.com/studiocire

14. STEPHANIE MASSAUX is a native New Yorker whose painting is based on elaborate, intuitive, and pictorial gestures. Her paintings are visually engaging and appeal to the tactile dimension of perception; they incorporate a variety of textures, colours, and diverse layers, which alternate consecutive, conscious, deliberate, and unpredictable interventions. Visit www.stephaniemassauxart.com and follow @stephanie.massaux.art on Instagram to find out more.

15. THE WHISPER GALLERY specialises in art that elevates your walls and celebrates your individuality. Discover trending artworks that add style and character to your home from new contemporaries to popular icons. It's head-turning art and art you can live happily ever after with. Visit thewhispergallery.com and follow @thewhispergallery on Instagram and Facebook.

16. MADELEINE GREENWALD is a Toronto based artist. Her work is inspired by travel and the people and places she loves. Her dramatic use of colour and dynamic brushstrokes convey vibrancy and emotion. Her work has been shown in galleries in Canada, the United States and Europe. Visit www.maddygreenwaldart.com and follow @maddygreenwaldart on Instagram.

17. REETTA HILTUNEN (MFA) is a Helsinki based artist, printmaker and textile designer. 'Butterfly Kisses' fine art prints on 100% silk are part of Hiltunen's artwork series pertaining to fortune. Butterflies are created in layers from numerous painted flowers which are rearranged into the shape of kisses. Visit shop.reettahiltunen.com and follow @reetta_hiltunen on Instagram.

18. JANE SWAN is an English watercolourist on a large scale. Pictured is "Chalk Stream" 174cm 229cm. The size of the paintings is to do with her physical involvement in the painting process. She wants the viewer to share this involvement. Email janeswan.art@gmail.com and visit artuk.org to find out more.

19. CHERYL D BRAIN lives and works in a small cottage in Fife overlooking the Eden Estuary. Her multi-media art in acrylics, inks, re-cycled wrappers and papers is inspired by her love of travel and nature. Her pictures are bright, colourful and entice the eye with surprise. See more at www.cheryldbrain.co.uk

20. Canadian artist MARCUS CHAN weaves a delicate tissue of evocation in his portrait studies. He is inspired above all by the procedure of Asian brush painting, where brushstrokes transform alchemically into a breath of life. Pictured is 'Blue Girl', oil on canvas. For more information, visit www.marcuschanstudio.com. Commissions are welcome, Email marcuschanstudio@gmail.com or call +1 416 471 2353.

21. MITCH ECKERT is an award-winning artist whose work has been exhibited internationally. His work is held in the collections of 21c Museum, Butler Institute of American Art and the Indianapolis Museum of Art. Mitch Eckert currently lives and works in Louisville Kentucky. Visit www.mitheckert.com and email him at eckert@louisville.edu Follow @mitch_eckert on Instagram to see more.

22. CAROLYN M. JONES CARR is a Chicago-based artist, author and entrepreneur. She and her family have travelled and lived both overseas and in the United States. This has given her endless inspiration to paint the tranquillity and colour of beach sunrises and sunsets to add relaxation to living spaces. You can find more of her work at carolynmjonescarr.com

23. ALICE MACMILLAN is an artist and printmaker based in the Outer Hebrides, Scotland. Specialising in linocuts, Alice's work explores the flora and fauna of the Western Isles. Through detailed mark-making Alice aims to capture the subtle movement and tonal qualities of 'micro-environments' to create a snapshot of a moment in nature. Visit alicemacprints.co.uk or @alicemacprints



24. IMOGEN RICHARDS is a British fine artist specialising in painting and printmaking. Taking inspiration from imagination, nature and domestic spaces, Imogen's practice aims to depict peaceful and dream-like worlds which balance on the edge of reality and revolve around rituals of self love. Her works project a balance of the bold and the ethereal, resulting in a parade of textures, tones and colour. Visit www.imogenrichards.com and follow @imogenrichards_ on Instagram.

25. Suzanne Hetzel of DRAGONFLY WATERCOLORS is a North Carolina artist creating beautiful watercolor paintings as an expression of the world around her. Suzanne is interested in the forms of nature combined with the structures of man, as well as being inspired by the opportunity to travel and the variety of environments she experienced. Visit www.dragonflywatercolors.com or contact via email suzannehetzel@yahoo.com

26. Mixed Media #21, 60"x72" acrylic, found paper, photography, digital illustration on canvas. A collaboration between prolific creator **STEPHANIE DILLON** and artists Jon Linton and Linnea Maas; from the private collection of Steve and Heidi Silton. Stephanie has developed a bold style that gives voice to her experiences of pain, joy, and grief while highlighting her profound gratitude for life. She celebrates always seeing more beauty in the unexpected and helping bring that joy to others. For more information on Stephanie and her collaborations, visit StephanieDillonArt.com or follow @stephaniedillonart on Instagram.

27. TRACEY LEE CASSIN's inspiration is colours, patterns, and forms of nature and the human face. She is an international multifaceted award-winning contemporary artist based in New Zealand. Her expressionism subject matter is broad as is her use of various mediums. Visit traceyleecassin.com and follow @tracey_lee_cassin_art on Instagram.

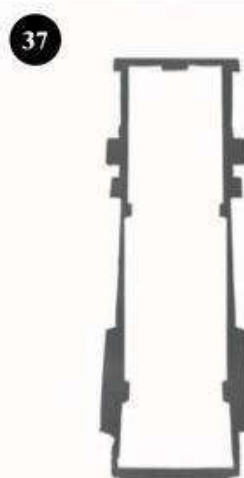
28. Award-winning wildlife artist DOMINIQUE SALM's remarkably naturalistic portraits have an almost snap-shot quality, showing her unique ability to capture the personality, charm and grace of each animal whilst imparting humour and character to many of her pieces and yet maintaining their distinctive design element. Visit www.dominiquesalm.co.uk or follow @dominiquesalmwildlifeartist on Instagram.

29. DEL FOXTON is a Paper Sculptor who keeps the ancient process of Chinese hand paper making techniques alive, by harvesting recycled paper and refining her skills and artistry to create a contemporary representation of the revered art form. With a complex, labour intensive, yet highly rewarding hand made process, she is able to marry the eons-old techniques with the magic of today's technology to enhance her artistic journey. Visit www.delfoxton.com and follow @delfoxton on Instagram.

30. JESSELLE SUE is a San Francisco-based abstract painter who works primarily in acrylic and charcoal. Her style is unique, minimalist and emotive. She was born in 1992, in Hubei, China, and raised by her foster father. She was blessed to be surrounded by creative people in her youth, and she was encouraged to pursue visual art throughout her childhood and teenage years. Independent and uninhibited, she left home as a teenager and lived in many Southeast Asian countries before moving to the United States to where she now sojourn in San Francisco, California. Visit www.jessellesue.art

31. CAROL BOURGONJE is an intuitive abstract expressionist who is based in Cape Town, South Africa. She works in acrylics and oils to explore the dynamism of application occasionally working with texture. Lead by her intuition, her artworks explore her inner journey and navigation of the self, reflecting an internal flow of creativity with a dance of unity between the canvas, paint and the self. Visit www.carolbourgonjeart.com or follow @carol.bourgonje.art on Instagram to see more.

32. ANNA MARTIN is an international artist of a multidisciplinary style, at times representational and others abstract. She teaches art on international painting holidays. Her art evokes a myriad of emotions through loose form and fluid colour, which creates an ambiguity to invite free association to her art. Her varied style allows the viewer to select from a multitude of paintings and commissions on her website. Visit www.annamartin.co.uk and follow @annamartinartist on Instagram.



33. JENNY PRINCE is an artist, art history professor, and tarot reader based in Ellicottville, NY. Prince creates a mystical and magical visual world through a handmade and digital process. To explore more, visit JennyElisePrince.com and check out @Jenny_Prince_ on Instagram.



34. New Zealand based artist, **PAULA PETHERICK**, crafts masterpieces using fine art photography. Her incredibly detailed pieces are enriched with textures and layers reminiscent of the Dutch Masters style. See more of her beautiful still life, floral artworks online at www.paulap.co.nz and follow @paulapetherick on Instagram.

35. ELLYSE is a self-taught abstract artist born in Washington state, now living in Los Angeles. She primarily works with alcohol and acrylic ink, PVC, resin and the alchemy these materials provide. The colours take on a life and purpose of their own when the ink is

blown across the medium, guaranteeing something unique and beautiful each time. Visit www.ellyseannartworks.com and follow @ellyse_ann_art on Instagram.

36. TONY PADAVICH is an American artist who has lived in multiple states, embedding himself in the local community and capturing the life of the average young American. His mediums of choice are acrylic paint and mechanical pencil. Each subject has minimalistic detail with the goal of expressing the spirit and life of the moment. Find Tony's work at www.tonypadavich.com and www.saatchiart.com/tonypadavich or follow @tony_pada on Instagram.

37. MOLLY SPAIN works in a variety of mediums, having built a skilled practice of material and formal exploration. She investigates international aesthetics from the past and present to forge a visual language that appears foundational. The forms she produce often evoke unearthed ancient structures and artefacts. Molly is also known for her paper installations, some of which incorporate mapped video projections. Visit mollyspain.com email spain.molly@gmail.com or follow @mollyspain on Instagram.

38. Contemporary New York-based painter **MELISSA SCHAINKER** creates figurative/surrealist works from her studio in Tribeca. She has exhibited internationally. Seen here is her recent piece, titled 'Embracing the Darkness'. Learn more about her work at www.mschainkerfineart.com and follow @mschainkerfineart on Instagram.

39. TINA CLANCY's abstracts, florals, and landscapes are alive with movement, colour, and expression. Emergent and evanescent, her paintings are inspired by musings, memories, and imagination, and reflect the love and joy she feels for this vast and beautiful world. Visit www.tinaclancyart.wixsite.com/home and follow @clancy.tina on Instagram to see more.

40. EMILY JOLLEY is a Cambridgeshire based artist, specialising in expressive abstract paintings incorporating emulsion paint. Influenced by Modernism and inspired by the natural world she makes one off originals and bespoke commissions. Visit emilyjolley.co.uk and follow @emilyjolleyfineart on Instagram for more.

41. Nature's unassuming beauty inspires the work of South African self taught artist **IMOGEN CLARKE**, which centres on a profound engagement with the natural world. The subtle delicacy of her imagery emerges from the painstaking application of thousands of stippled dots of ink on paper, woven into an organic whole, sometimes enhanced with watercolour or a touch of gold leaf. Visit www.imogenclarke.com and follow @imogenclarke on Instagram.

42. French artist **JEAN EDELBLUTH** explores the poetic tension between colours through the play of combined shapes, with acrylic painting or sewn fabrics. He's imbued with the vast expanses of cultivated fields of his native Alsace. He wants to share the outpouring of this immediate and almost audible poetic force. Visit www.jeanedelbluth.com or contact him on jedelbluth@gmail.com



43. ALEXANDRA STRONG is an Australian self-taught painter who works between contemporary still life and abstract styles of work. Colour,

light and layering play a huge role in her practice to create paintings that celebrate the everyday and highlight the beauty of the home and tabletop. To find out more visit alexandrastrongart.com Instagram @alexandrastrongart Commissions welcome.

44. KIKI GREENE is an emerging Toronto-based artist with a keen eye and an abundance of original and thought provoking ideas. Her exciting new 'Quarantine Collection' features repurposed and reimagined objects for the home including the piece pictured above. 'Rising Star' was created entirely from the pages of one of her old books, "The Outline of Art". View her wide range of work at www.kikistudios.ca.com and follow @kikistudios_ca on Instagram.

45. Santa Barbara based artist, **KAREN BEZUIDENHOUT**, creates paintings that are tapestries of her memories and imagination. She draws all of her inspiration from nature and her extensive travels. Working mostly in acrylic and oil stick, Karen's palette reflects the colours of her native South Africa, and the coastal hues of her California life. Visit www.karenbezuidenhoutart.com and follow @karen_bezuidenhout on Instagram.

46. JANET TOD is a London-based Scottish artist, known for her colourful still life paintings and prints. Inspired by pattern and colour, her work has recently featured oriental pots, started by a Japanese pot that belonged to her grandmother. Janet's work is in the University of Dundee Collection and corporate collections in the UK, USA, and Europe. Visit website www.janettod.co.uk and Instagram @janettod

47. Los Angeles based contemporary artist, **SUSAN LIZOTTE**, has exhibited her works both in the US and internationally. Creating landscape works, abstract maps and dramatic artworks of Los Angeles, her pieces flow and unfold themselves. Explore her varied collections online

at www.susanlizotte.com and follow @susanlizotte on Instagram.

48. KIM AHONOUKOUN is a French Canadian contemporary impressionist artist from South Florida. Her work is mainly inspired by nature's beauty as living in Florida brings her an infinite source of inspiration. Her paintings are all about making your soul feel at peace and she loves using powerful brushstrokes combined with vibrant colours as well as a calming and soft colour palette. Visit www.kimahonoukounart.com and follow @kim.ahonoukoun on Instagram to see more.

49. JANE HINDMARCH is a multidisciplinary visual artist based in Stamford, Lincolnshire. Inspired by the natural world, her work includes paintings, drawing and sculptures to explore the moods and emotions evoked by observing the transient changes of the seasons and climates. She explores how we connect with nature and how we see ourselves reflected in it. Featured here is 'When Autumn Leaves Start To Fall', 90cm x 90cm. Visit www.janehindmarchart.com and follow on Instagram @hindmarchjaneart

50. JOANNA LEE MILLER celebrates the beauty and grandeur of her natural environment by creating landscape paintings en plein air – in the open air – in her home city of Cape Town. Joanna was trained in Florence, Italy, enabling her to heighten her contemporary oil paintings with a stroke of classical realism. Joanna's paintings create a deep sense of presence, leaving space for joyful surprises. You can contact Joanna on art@joannaleemiller.com on her website www.joannaleemiller.com and on Instagram: @joannaleemiller

51. LISA BUTTERS is an American artist with a passion for translating the beauty of the natural world around her into images that evoke a sense of wonder and shared experience. Abstract or impressionistic, she employs bold, lyrical colours that please the eye and spark the imagination. Pictured is 'Canyons' (2020). Visit www.lisabutters.com and follow @lisa_____butters on Instagram.



52. DANA SCOTT "let's get to work" 16 millimetre film. Classic frames from retro message, the smartphone app. Retro message is dedicated to the early pioneers of filmmaking – and the filmmaker in all of us. For fine art Giclée prints shop online at danascott.art based in Santa Barbara, California. Search retro msg in the App Store.

53. ROSIE NORMAN is a Northamptonshire based artist, working in both oil and acrylic paints, and soft pastel and pastel pencils. She is mainly commission based, and Rosie specialises in wildlife pieces which capture the true essence and emotion of each animal. Rosie also creates bold and powerful large scale original equine paintings. Visit rosienormanfineart.co.uk contact via email rosiegnorman@gmail.com for commissions, and follow @rosienormanfineart on Instagram.

54. KENDRA MAYNARD is an award-winning multi-disciplinary artist and graduate of the Savannah College of Art and Design. Kendra has an established creative agency with her fine art painting and drawing, illustrating for children's books, editorial print, graphic design branding and much more. Splitting time between her Chicago and Washington D.C. studios, Kendra is available for private and commercial work and can be reached via her website kendramaynard.com or follow @ken.drawn on Instagram.

55. LE LOFT D'ART creates unique, abstract pieces of work, large and small. All art is designed with love and allows the viewer to create their own happy place. Commissions welcome. In addition, 20% of all art sales are donated to MacMillan Cancer Support. Visit www.leloftdart.com for a world of inspiration.

56. ANA A. RUSSO is a self-taught artist, hailing from Portugal. Her artwork employs bright, vibrant tones across a variety of styles and mediums, bringing a splash of colour to different interior decoration styles and designs. You can find out more about her work at her web gallery alex.arterusso.net or follow @alex.arterusso on Instagram.

57. PIP BALFE is an artist living in Leamington Spa. Pip paints every day, and has undertaken several art courses, including at the prestigious Royal

Academy of Arts. One of her paintings was shortlisted for the 2017 Royal Academy Summer Exhibition. She also works with Interior designers to colour coordinate work to a designer's scheme. Follow @balfepip on Instagram to see more.

58. FREYA NASH is a London-based artist who's mixed-media and painting based works represent the fragility and fallibility of the body and self. Her work acts as a manifestation of the human condition and a perception of the body as something transient, imperfect, a site of damage, but also of growth and renewal. Visit www.freyanash.co.uk and follow on Instagram @freya_nash

59. KAREN NICOL RDI is an embroidery and mixed media textile artist working in gallery, interiors and fashion with a London based design and production studio established for over thirty years. With solo art shows in London, Paris and New York and her designs commissioned worldwide. Visit @karennicol1 on Instagram and visit www.karennicol.com

60. ELISE LYON is a collage style artist based in New York City. Her intricately textured work focuses on the power of communal energy and how those connections have an effect on the stories of those we consider closest to us. The construct of time itself is chaotic. It's our collective story within that construct that makes it beautiful. For enquiries, visit www.eliselyonart.com email eliselyon.art@gmail.com and follow @eliselyon_art on Instagram.

61. JASMINE LININGTON is a textile artist based in Edinburgh. Her latest work explores seaweed as a material and hopes to show it in a new light. She works with fibre (like seaweed and eucalyptus) and embroidery to create fabric for her seaweed embellishments and produce her standalone textile art. She is driven by sustainability and uses innovative processes to create tactility and pieces that can be treasured for the years to come. Visit www.jasminelinington.com and follow @jasminelinington_textiles on Instagram.



1. OLIVIA BARRY offers her stunning, handmade 'Scroll Luminaires' in new, bright white ceramic stoneware. Each hand-rolled ceramic luminaire is unique and provides a meditative ambient glow from within. They are individually numbered and available in small production directly from OliviaBarryByHand.com and on InCollect.com. Follow @OliviaBarryByHand on Instagram to see more lighting and porcelain wall pieces.

2. IT'S LIGHTING! Interior lamps and more. Made in Italy, the design and craftsmanship combines quality, functionality and aesthetics. Each lamp is produced by hand and customisable with different colour combinations to produce unique pieces to complement your space. The lamp showcased here is crafted with 100% recyclable and self supporting polyester fabric, available in different heights and a variety of colours. Visit www.itslightingdesign.etsy.com and follow @its_lighting_design on Instagram.

3. 'Ottoline', one of the new **BLOOMSBURY REVISITED** lampshades inspired by Charleston Farmhouse and printed from an original design painted by Jane McCall. Shop from their website for shades and bases. Bespoke commissions welcome. Visit www.bloomsburyrevisited.co.uk and follow @bloomsburyrevisited on Instagram.

4. In recent years, **POOKY** has emerged as one of the most dynamic lighting brands in the UK. With a huge range of table lamps, lampshades, pendants, chandeliers, outdoor lighting and mirrors, they've made a name for themselves by producing beautifully designed and manufactured products at very affordable prices. Visit www.pooky.com to find out more.

5. Treasure timeless beauty in your home with a customised lampshade. Every detail is tailored to your taste by **ORIENTAL LAMP SHADE** using the customer's own material. The fabric is made of silk, featuring a ruffled trim. The custom pleated lampshade was hand sewn in-house by their team in New York City. Visit www.orientallampshade.com email info@orientallampshade.com or call +1 212 873 0812 to find out more.

6. L'ABATJOURISTE and the Swiss interior designer, Julien Aubert, created the 'Onyx et Soie' lamp pictured. This lamp combines onyx stone and tussah silk from Holland Sherry. Since 1950, the Swiss company, L'Abatjouriste, has produced high-quality, handmade lampshades. Visit www.labatjouriste.ch email info@julienaubert.ch and follow @l_abatjouriste and @julien_aubert_interieurs on Instagram.

7. LUCISTERRAE designers draw by hand and produce exclusive hand-crafted lamps inspired by the soul of the Mediterranean and the forms of Sicilian baroque. Their unique pieces are able to lend each space a new and sophisticated personality, the result of the renewal of the study and passion for the artistic working of glass. Visit www.lucisterrae.it to see more.

8. ATOLYE's 'Disco' series are famous for their handmade glass shades with brass, copper and stainless steel finishes. More available at www.atolyestore.com and follow @atolyestore on Instagram.

9. DEISY DESIGN likes to bring colour, textures and life to any space, making a beautiful addition to any corner in a home, combining sustainably sourced, natural materials and 'Latino' style. The 'Little Houses Floor Lamp' is handcrafted from Banana papers and is 140cm tall. When lit, the patterns really come to life, filling every corner with warmth, colour, textures and shapes. Visit www.etsy.com/ca/shop/DeisyDesign email deisydesign@icloud.com and follow @deisydesign_ on Instagram.

10. Designed with Japanese minimalism and refinement, at **TOKIO** you will find a selection of high-tech lighting and furniture, executed in the most contemporary of approaches that sit easily with styles today or eras gone by. Tokio products are the first choice of business, academic, scientific and artistic professionals. Visit www.tokiotokio.com or email them at tokio@tokiotokio.com to find out more.

1. DORRI BUCHHOLTZ is a sculptor from the United States. She sculpts in water based clay and casts in both composite and bronze. Dorri's love of sculpture rests in the ability to convey the emotion of a moment in time. Pictured is 'Heavy Heart' in Bronze. Visit dorrib.com for more information and follow @dorrib.art on Facebook and Instagram.

2. BILLE VANILLE specialises in vintage porcelain which is upcycled into an array of extraordinary, decorative individual items, including lamps, étagères or jewellery. Sourcing from flea markets and antique fairs, they breathe new life into forgotten treasures. Commissions are welcome. Visit www.billevanille.de and follow @bille_vanille on Instagram.

3. MAROC TRIBAL source beautiful authentic old Moroccan Berber rugs, and over the past 15 years have honed their expertise for discovering genuine and rare pieces. Co-founder Mo's upbringing in various Moroccan villages, where their unique Berber rugs originate, has resulted in Maroc Tribal forming a world-class appreciation for the storytelling and heritage that accompanies their collection of vintage carpets. Visit www.maroctribal.com email info@maroctribal.com follow @maroctribal on Instagram.

4. New and exciting, **LIT-ART** is housed in a wooden case and when switched on (by mains, battery or app) you become the artist! Choose a palette from many pre-set colour sequences or create your own! Synchronise your art with your favourite music using the free Magic Home App! Visit www.racheljefferyart.com and follow @racheljefferyart on Instagram to find out more.

5. DEVOL KITCHENS – Designers and makers of handmade English cupboards. deVOL has four beautiful kitchen ranges – The Classic English, Real Shaker, the urban rustic Sebastian Cox Kitchen and the Haberdasher's Kitchen, a range of unpainted oak cupboards inspired by mid-century English interiors. All deVOL furniture is made in Leicestershire and can be viewed at their Cotes Mill headquarters, Tysoe St. and St. John's Square showrooms in London and their new showroom on Bond Street, New York. For further information, visit www.devolkitchens.co.uk or call 01509 261000.

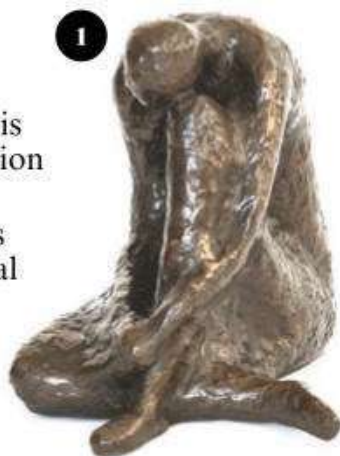
6. REPOSE STUDIO creates handmade cushions from beautiful, sustainably sourced fabrics – from rare vintage to designer deadstock. Each piece is limited edition and finished meticulously with luxe trims. Embracing a maximalist aesthetic, Repose uses clashing prints, such as whimsical toiles paired with striking stripes. Every order placed plants one tree, in partnership with One Tree Planted. Visit studiorepose.co.uk and follow @repose.studio on Instagram.

7. JENNI OH CRAFTS is a pottery studio specialising in limited production ceramic wares handmade in Rome, Italy. The principle behind her work is contemporary simplicity, grounded in the belief that even our everyday objects should enhance the spaces they inhabit. Visit www.jenniohcrafts.com follow @jennij_oh on Instagram or email jenniohcrafts@gmail.com

8. OBJET LUXE presents amazing hand-cut crystal Martini glasses with playful cocktail stirrers, part of their extensive range of home accessories, tableware and objet d'art. To see more of their range, visit www.objetluxe.com follow @objetluxeltd on Instagram, call 020 7349 7117 or visit the showroom at 132 Lots Road, Chelsea, London, SW10 0RJ.

9. DOUG RUBENSTEIN is a potter in Northern California who is inspired by exploring the intersections between people and nature through his work. He feels that pottery provides a perspective between the two that is steeped with beauty and ephemerality. To see more of his work, visit fifthseasonstudio.com and follow @dougierubes on Instagram.

10. CO33 have a passion for concrete, designer Gregor Uhlmann handcrafts unique high quality concrete furniture in Germany, such as tables, fireplaces, benches and accessories, made of real concrete and in combination with steel and wood. Their pieces are artfully refined in terms of shape and appearance, creating modern stylish interiors that are guaranteed to stand out. Discover their world of concrete at www.co33.de email info@co33.de and follow @co33.betonmoebel on Instagram to be inspired!





11



13



14



15



16



18



12



17



19



20

11. Before the curtain rises. Inspired by the decadence of the Opera and the delicate beauty of the Ballet, **KLIMCHI**'s new 'Drama' collection is designed to transform a silent space into the sweeping opulence of a grand theatre. With exquisite rippling surface detail and finely crafted golden tones, every Opal Vase is a unique handcrafted piece of art. Transcendent. Daring. Excessive. Visit www.klimchi.com and follow @klimchistudio on Instagram. Pictured Small Drama Vase in Opal, £495.

12. THE SOHO LIGHTING COMPANY launch their new 'Glass Library'. An exquisite collection of hand-blown glass pendants in clear, fluted, and prismatic glass. Available in a range of finishes, these beautiful pendants cast out uninterrupted light, and lend understated style to any interior. Visit soholighting.com and follow @thesoholightingco on Instagram.

13. TOM BATES DESIGN – Opulent Automotive Art. Based in Fort Lauderdale, Florida, Tom Bates Design specialises in opulent automotive art and creates custom and extraordinary pieces of furniture with exotic and rare car engines for clients around the world for their homes, offices, man caves, entertainment areas, commercial establishments and hospitality. Tom Bates Design also works with art galleries, interior designers, architects and related trade. Custom orders and in stock items. They ship worldwide. Follow @TomBatesDesign on Instagram. For enquiries, contact Tom Bates, artist and founder on +1 954 646 8120 or email BatesJTBates@aol.com

14. JUNIPER & SPICE repurpose vintage silk saris to create the most exquisite lampshades. Their collection is constantly changing so if you are looking for that special addition to your home or a one-off gift that has its own story to tell, visit www.juniperandspice.com and follow @juniper_and_spice on Instagram.

15. The **RUG STORE** specialises in a wide selection of new, old and antique Persian, Turkish, Caucasian and Turkman carpets. Various antique, old and new kilims are available. They also offer a professional hand-cleaning and restoration service. They buy old and antique carpets – even damaged rugs. Part-exchange and evaluations. Visit 312 Upper Richmond Road West, East Sheen, London, SW14 7JN. Call/fax 020 8876 0070 email info@rugstoreonline.co.uk or view www.rugstoreonline.co.uk

16. Colourful and creative, playful and sophisticated, **ALYSSA ROBICHAUD**'s ceramic work draws inspiration from pop culture, vintage science fiction cinema, and Art Deco. The pieces are made completely by hand, built with clay slabs from original designs. Handmade with care, each is one of a kind. For more visit www.alyssarobichaudceramics.com and follow on Instagram @alyssarobichaud

17. KELVIN APOTHECARY curate sustainable, planet-friendly goods for the home, with a focus on craftsmanship and functional design. Look out for their inaugural store opening in Glasgow in November 2021, offering a beautiful range of unique homewares and gifts. Shop online at kelvinapothecary.com or in store at Kelvin Rooms, 39 Otago Street, Glasgow G12 8JJ.

18. PETA SMYTH ANTIQUE TEXTILES, at 42 Moreton Street in Pimlico, is renowned for its extensive stock of beautiful and fine textiles. Tapestries, needlework for the upholstery of antique furniture, silk brocades, damasks, and velvets, together with crewelwork and other embroidery, appliquéd and printed textiles, curtains, cushions, braids and fringes, attract a loyal clientele of interior designers, antiques dealers, and private collectors. Visit the shop itself, the website at www.petasmyth.com or call 020 7630 9898.

19. TERRE CANDLES were founded in 2016 by Sandra, an inspiring French makeup artist who developed a passion for painting. Understanding the connection between our senses and emotions became a backdrop to her creative life and she began to explore her love for fragrance. Inspired by the way in which the calming energy and warmth of the candle could transform and create complexity within a fragrance, the concept of Terre was born. Terre is rooted in the art and complexity of fragrance and designed to energise the senses and create an atmosphere of serenity and calm. Discover the classic and luxury ranges at www.terrecandle.co.uk and follow @Terre_candles on Instagram.

20. RAPTURE & WRIGHT are makers of beautiful fabrics and wallpapers, hand printed in house with sustainability central to the studio process. All designs are available in bespoke colour options. The full collection can be seen in their Gloucestershire studio showroom, or via the website, www.raptureandwright.co.uk or call 01608 652442 to find out more.

21. MUST HAVE BINS present a stunning collection of hard to find essential home accessories – bins, tissues and jardinières, all beautifully handmade, they are just too good to hide! Visit musthavebins.co.uk or contact 020 3744 2384 to find out more or email info@musthavebins.co.uk

22. EMBLETON INTERIORS design and manufacture bold soft furnishing products from their contemporary collection of sophisticated fabric designs based on historical art movements and trends. Their diverse product range includes luxurious lampshades, footstools, floor lamps, cushions and a wide range of prints, bookmarks and postcards. Visit www.etsy.com/uk/shop/EmbletonInteriors and follow on Instagram @daniel.k.embleton

23. AIDAN DONOVAN is a narrative-focussed furniture designer and maker. He uses sustainably-sourced, British timber to make beautiful one-off pieces for the modern home. His work celebrates handwork, traditional solid timber construction, and functional, contemporary design. He specialises in bespoke commissions and small-scale production pieces, each designed to tell a unique story. Visit aidandonovan.co.uk and follow @aidandonovan.design on Instagram.

24. HUUTT is an artisan interiors company making finely crafted designs in partnership with independent British workshops and master craftsmen. All sofas, chairs, headboards and mattresses are made to order. A luxurious eco-friendly collection of fabrics and rugs handwoven in India, are also available. Huutt offers a perfectly tailored service to all customers, whether projects are large or small. Visit www.huutt.com or their new showroom in Rye, East Sussex which is now open, and follow @huutthome on Instagram to find out more.

25. PULLMAN EDITIONS designs striking original limited-edition posters that capture the enduring appeal of Art Deco. Their posters feature winter sports, glamorous resorts around the world, and historic automobiles. Over 100 designs available at £420 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com

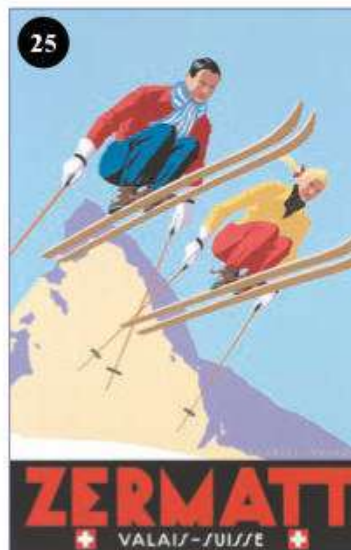
26. Bowie 50th anniversary print from the artist and fine art print maker **TERRY PASTOR**, probably best known for his iconic album cover artworks for David Bowie's Hunky Dory and Ziggy Stardust. Client list includes Gucci, Sir Paul Smith, and The V&A. Pictured is a hand gilded 'Hunky Dory', edition of 50, 61cm x 61cm, £750. The print celebrates 50 years since the album was released. Visit www.terrypastor.co.uk or email terrypastor.studio@gmail.com to find out more.

27. AFRICONTÉ HOME curates sustainably handmade contemporary decor from countries in sub-Saharan Africa. The pieces are all unique and woven by women using different natural fibers. Their handmade basketry emphasizes natural textures, which adds an organic, contemporary and unique element to your space. Create a sustainable and eco-friendly space with decor that carries stories. Find something for your home @afri_conté on Instagram and contact them at info@africonte.com

28. ROBEYS. Knowing that the small details make a big difference, RAIS have created a series of fireside accessories that complete any home décor both practically and aesthetically. Adding new design details to their accessories, RAIS have incorporated heavy-duty, hand-stitched leather handles to the 'Carry' firewood basket and a number of stove tool sets. The luxurious leather becomes even more attractive as it ages and developing a unique shine that comes with use. For more information, call 01773 820940 or visit www.robeys.co.uk

29. Graphic design and print services by **PRINT TAILORS** help you to craft bespoke labelling, stationery and designs for your home decor products. Their personal designs offer functionality and clean aesthetics for a beautifully organised home. Explore their professional designs online at www.printtailors.com and follow @printtailors on Instagram.

30. THE PURE PRANA BRAND offers a fantastic selection of responsibly sourced and sustainably produced cotton alternative home textiles. Their ethical values mean that they can balance sustainability with luxury, without compromising on comfort. Their bamboo bedding is made to last, ensuring you can sleep well knowing that you are helping to save the environment, one sheet at a time. Bespoke colourways and patterns are available on request. Visit www.thepurepranabrand.com and follow @thepurepranabrand on Instagram to find out more.





1. SYDONI SKINCARE and Beauty® is an independent beauty brand created by mum and daughters, and is committed to clean, cruelty free makeup and skincare for all skin types. Pictured is their 'Cucumber Revitalizing Eye Gel with Caffeine' that contains extracts of Shea, Avocado, Cucumber, Coffee, Jojoba, Basil, Turmeric, Ginger and Eggplant. Give your delicate eye area the ultimate treatment with this cooling gel formulation that helps to improve the appearance of tired looking, puffy eyes. Can be used twice a day to help your eyes appear brighter and more radiant! Visit www.sydoniskin.com and follow @sydoni_skin on Instagram.

2. The MOONCHILD sleep mask is made of organic silk that surrounds a memory effect core. It helps you to drift asleep at ease and to prevent



wrinkles during your well deserved beauty sleep. The more natural silk is kept, the more of its skin-loving superpowers are obtained. The ethical production of peace silk enables silkworms their natural metamorphosis to butterflies. Visit moonchildsleep.com and follow @moonchildsleep on Instagram.

3. SERAGLIO DESIGNS stands for exquisite, sophisticated beaded gemstone jewellery inspired by ancient cultures, the souks and bazaars of the Middle East and mid-20th century design. Whether timelessly elegant, clean-lined and contemporary, or redolent of treasures unearthed from ancient tombs, each piece of Seraglio Designs jewellery is as individual as its wearer. Custom orders welcome. For more information, visit www.seraglio-design.com or follow @seragliodesigns on Instagram.



4. At PAMPAS & REED, they believe that self care practices should be considered an everyday luxury, even something as simple as an extra five minutes in the shower to use a body scrub. They infuse organic botanicals into oils for a minimum of 4 weeks to provide you with the most nourishing scrub one could desire. Visit pampasandreed.com and follow @pampasandreed on Instagram.

5. MY ADORABLE FRIEND is inspired by the founder, Francesca Cussons' great-grandfather, Alexander Tom Cussons who developed Cussons Imperial Leather. Their all-natural and vegan shampoo bars are created by sourcing only the best organic and hand-picked ingredients, perfect for your pampered pooch. Discover more on www.myadorablefriend.co.uk and follow @myadorablefriend on Instagram.

6. Indulge in an array of captivating aromas from OLIV. A luxury candle and home accessories company, inspired by bringing both style and tranquillity into any space. Each is hand poured using a vegan soy wax, in a variety of scents. Discover your favourite at www.olivhomeware.co.uk and follow @olivbyolivia on Instagram.

7. TASHA FELICE. From an early age the components of creating a composition were drilled into Tasha's head, enabling her to break down natural and man-made landscapes into basic lines, values, shapes, textures, foregrounds and backgrounds. In her jewellery, she replicates this simplified idea of what fills our space and creates mini wearable sculptures by combining various precious metals with different materials. Visit tashafelice.com and follow @tashafelice on Instagram to see more.

8. MIN JEWELLERY based in Taiwan, is created for the fashion savvy. Designer Vivian Min's artistry draws inspiration from her hometown's history and beliefs. The 'FOI' collection of cross structured jewellery was inspired from a bible story, giving an impression of a shining cross and two fish on each side. Visit www.vivianmin.com and follow @min_jewellery_tw on Instagram.

9. This beautiful pair of earrings is part of a collection of jewellery available at OTTOMANIA. Beautiful handmade jewellery made of gemstones, 9 carat gold and sterling silver. The material and colour combinations make this collection unique and elegant. Visit www.ottomania.nl for more details or call +31 237 370426. Also available wholesale.



THE WORLD OF INTERIORS

PUBLISHED BY CONDÉ NAST

Chief Executive Officer Roger Lynch
Global Chief Revenue Officer & President, U.S. Revenue Pamela Drucker Mann
Global Chief Content Officer Anna Wintour
President, Condé Nast Entertainment Agnes Chu
Chief Financial Officer Jackie Marks
Chief Marketing Officer Deirdre Findlay
Chief People Officer Stan Duncan
Chief Communications Officer Danielle Carrig
Chief of Staff Samantha Morgan
Chief Product & Technology Officer Sanjay Bhakta
Chief Data Officer Karthik Bala
Chief Client Officer Jamie Jouning
Chief Content Operations Officer Christiane Mack

CHAIRMAN OF THE BOARD
Jonathan Newhouse

WORLDWIDE EDITIONS

France: AD, AD Collector, GQ, Vanity Fair, Vogue, Vogue Collections, Vogue Hommes
Germany: AD, Glamour, GQ, GQ Style, Vogue
India: AD, Condé Nast Traveller, GQ, Vogue
Italy: AD, Condé Nast Traveller, Experience Is, GQ, La Cucina Italiana, L'Uomo Vogue, Vanity Fair, Vogue, Wired
Japan: GQ, Rumor Me, Vogue, Vogue Girl, Vogue Wedding, Wired
Mexico and Latin America: AD Mexico and Latin America, Condé Nast College Americas, Glamour Mexico and Latin America, GQ Mexico and Latin America, Vogue Mexico and Latin America
Spain: AD, Condé Nast College Spain, Condé Nast Traveler, Glamour, GQ, Vanity Fair, Vogue, Vogue Niños, Vogue Novias
Taiwan: GQ, Vogue
United Kingdom: Condé Nast College of Fashion and Design, Vogue Business
Britain: Condé Nast Johansens, Condé Nast Traveller, Glamour, GQ, GQ Style, House & Garden, Tatler, The World of Interiors, Vanity Fair, Vogue, Wired
United States: Allure, Architectural Digest, Ars Technica, basically, Bon Appétit, Clever, Condé Nast Traveler, epicurious, Glamour, GQ, GQ Style, healthyish, HIVE, La Cucina Italiana, LOVE, Pitchfork, Self, Teen Vogue, them., The New Yorker, The Scene, Vanity Fair, Vogue, Wired

PUBLISHED UNDER JOINT VENTURE

Brazil: Casa Vogue, Glamour, GQ, Vogue
Russia: AD, Glamour, Glamour Style Book, GQ, GQ Style, Tatler, Vogue

PUBLISHED UNDER LICENSE OR COPYRIGHT COOPERATION

Australia: GQ, Vogue, Vogue Living
Bulgaria: Glamour
China: AD, Condé Nast Traveler, GQ, GQ Lab, GQ Style, Vogue, Vogue Café Beijing, Vogue Film
Vogue Me, Vogue Business in China
Czech Republic and Slovakia: Vogue
Germany: GQ Bar Berlin
Greece: Vogue
Hong Kong: Vogue, Vogue Man
Hungary: Glamour
Korea: Allure, GQ, Vogue, Wired
Malaysia: Vogue Lounge Kuala Lumpur
Middle East: AD, Condé Nast Traveller, GQ, Vogue, Vogue Café Riyadh, Wired
Poland: Glamour, Vogue
Portugal: GQ, Vogue, Vogue Café Porto
Romania: Glamour
Russia: Vogue Café Moscow
Scandinavia: Vogue
Serbia: La Cucina Italiana
Singapore: Vogue
South Africa: Glamour, GQ, GQ Style, House & Garden
Thailand: GQ, Vogue
The Netherlands: Glamour, Vogue, Vogue Living, Vogue Man, Vogue The Book
Turkey: GQ, Vogue, Vogue Restaurant Istanbul
Ukraine: Vogue, Vogue Man

Condé Nast is a global media company producing premium content with a footprint of more than 1 billion consumers in 32 markets. condenast.com



MANELI WILSON INTERIORS

With offices in New York and London, Maneli Wilson Interiors offers design services for residential and

commercial spaces. Having worked with a remarkable roster of high-profile clientele, MWI have delivered individualised solutions tailored to each client's lifestyle and budget. By artfully combining classical and modern elements of the finest craftsmanship, each project meshes function and form seamlessly to ensure a result that is unique, refined and visually striking.

www.maneliwilson.com
info@maneliwilson.com



BELLA HUDDART

is an interior and lifestyle designer living and working between London, Ireland and Barcelona. She strongly believes that living environments mirror peoples personalities. She works at every level, from off plan to completion, including all the fabrics and furnishings. Her personal style, which falls between chic and

everyday living, make her the go to designer for people that want stylish and functional spaces.

bellahuddart.com
07768 511755
bellahuddart@gmail.com



ANNA GIANNIS INTERIORS

Anna Giannis is an international bespoke interior designer. Anna's work reflects her extensive travels as she sets out to create uniquely defined spaces for her clients. Anna also has a homeware collection and designs custom furniture pieces in collaboration with her artisan friends.

www.annagiannis.com.au
annagiannis_interiors



THE DESIGN PROPOSAL

Guided by their philosophy that concept and ideas should be developed with continuity in essence of interior and exterior design, they offer full design services from Toronto and Manila to New York. With attention to details and creativity, they aim to achieve a high level of mastery in space planning.

www.thedesignproposal.com
hello@thedesignproposal.com



STAUFFENBERG ASSOCIATES

has a creative and open approach to design. Projects can often become defined by constraints such as site irregularities, a tight budget or specific client aspirations. The firm finds elegant and timeless solutions which are developed through analysing the unique context of the site pared with the goals and desires of the people who will use the space.

www.stauffenberg-associates.com



CHRISTOPHER DAVID DESIGN

Founded by Christopher David who has a strong passion for design and creating liveable homes, they create truly unique designs in each and every project. Whether building, extending or redecorating, they provide a stress free service to creating your dream home.

www.christopher-david.co.uk
@christopher_david_designs



INNOVATIVE CREATIONS INTERIOR DESIGN

Showcasing one of their bespoke transitional contemporary projects featuring a

substantial collection of Lalique furnishing. They specialise in estate homes, penthouses, and yacht refits. Katia Bates, creative director, and her team work with architects and builders from the early stages of construction to the final implementation of design and turn key. New construction, remodel, additions.

InnovativeCreationsUsa.com ICI@
InnovativeCreationsUsa.com
USA • Bahamas • Caribbeans



AZULA DESIGNS

create dream spaces for everyone. Their team of professional designers have a mission to make high-end interior design available to everyone. Comfort and class are not just features for the rich and famous, they're for the world and they'll point you in the right direction.

www.azuladesigns.com
@azula_designs_international

ALPHABETIC ORDURE

WHAT COULD BE MORE SEDATE (OR DULL) THAN THE LIST OF NAMES, PLACES AND CONCEPTS IN A VOLUME'S ENDMATTER? IN FACT, IT'S OFTEN BEEN THE SITE OF MUD-SLINGING AND SCORE-SETTLING – A VERITABLE CATALOGUE OF HORRORS, AS THE BOOK HISTORIAN DENNIS DUNCAN WRITES HERE



As someone in the field of the 'history of the book' – the study of how volumes were constructed, printed and circulated, and their impact within society – I have found that lockdown has had its drawbacks. For obvious reasons, it has been hard to visit the libraries and archives where rare books and manuscripts are stored. On the plus side, however, it has given me time to write up the main project on which I have been working for the past seven years: the history of the book index.

Yes, really. The history of the book index, from its invention (by monks in the early 13th century) to the present day. It's not as arcane as you might think: if you have used a search engine today, then you have used that same 800-year-old technology. As one of the tech company's engineers explains: 'When you do a Google search, you aren't actually searching the web. You're searching Google's index of the web.' (In Russia, the most popular search engine is called Yandex, a semi-acronym for Yet Another Index.) Back when the libraries were open and travel was possible, my research took me to Oxford and Cambridge, Paris, Washington and New York. It's a history full of Medieval manuscripts and early printed books, but also of punch cards and hashtags.

British historian Hugh Trevor-Roper used his indexes to lash out discreetly at the colleagues who had made his life a misery: 'Peterhouse College, high-table conversation not very agreeable, 46; main source of perverts, 113'. And when William F. Buckley sent a copy of his latest work to Norman Mailer, he added a small modification to the index: the single word 'Hi!' scrawled in red biro beside the entry for 'Mailer, Norman' – a gotcha designed to catch his frenemy in the act of looking himself up.

But this type of snark goes back much further than Buckley and Trevor-Roper. In the 'Index Wars' of the early 18th century, political rivals in England brought out anonymous, poison-pen indexes to each others' publications (then, as now, politicians often had a side hustle as writers). These would point out all the moments where the main text was juvenile, banal, overly sympathetic to foreigners, or just sloppy. One of these satirical attacks even undermined its target enough to keep him out of office when he ran for Speaker of the House.

The perpetrators, in these cases, went unpunished. Others were not so lucky. During Charles I's reign, a fiery Puritan named William Prynne was putting the finishing touches to his *Histrio-Mastix*, a vast work on the wickedness of the playhouses, when he learned that the Queen had recently staged a lavish production as a Christmas present for her husband. Prynne inserted a last-minute entry into his index: 'Women-Actors, notorious whores, 162, 214, 215, 1002, 1003'. If he had hoped that his comment might pass unnoticed he was out of luck. He was arrested and spent a year in the Tower, before being led to the pillory where his ears were cut off. In front of him, a pyre made of confiscated copies of the offending book was set alight.

Prynne's example reminds us what a transgressive act writing can be, and how rigorously – sometimes brutally – it is policed. We are fortunate that some copies of his work – banned and burned – have survived and that the libraries where we excavate such histories are open once again ■

Dennis Duncan's *Index, A History of the* is published by Allen Lane, rrp £20



NANZ

LOS ANGELES

CHICAGO

BOSTON

NEW YORK

MIAMI

SAN FRANCISCO

LONDON



SYLOXI HAIRSPRING



DIAMONDS SET BY HAND



CONCEALED FOLDING
CROWNCLASP



CYCLOPS LENS

THE LADY-DATEJUST

Unveiled in 1957, the Lady-Datejust is the ultimate expression of elegance in a timeless Rolex classic. An infinite combination of dials, bezels and diamonds complements its iconic date window and Cyclops lens. With calibre 2236 and its exclusive Syloxi hairspring, it continues to set the standard in sophistication and performance.

#Perpetual



OYSTER PERPETUAL LADY-DATEJUST

